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JUNE, 1969

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VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN

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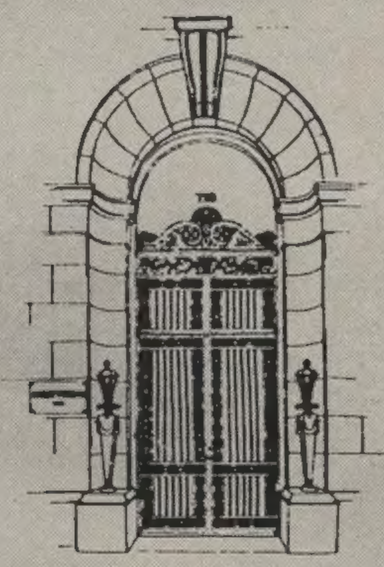
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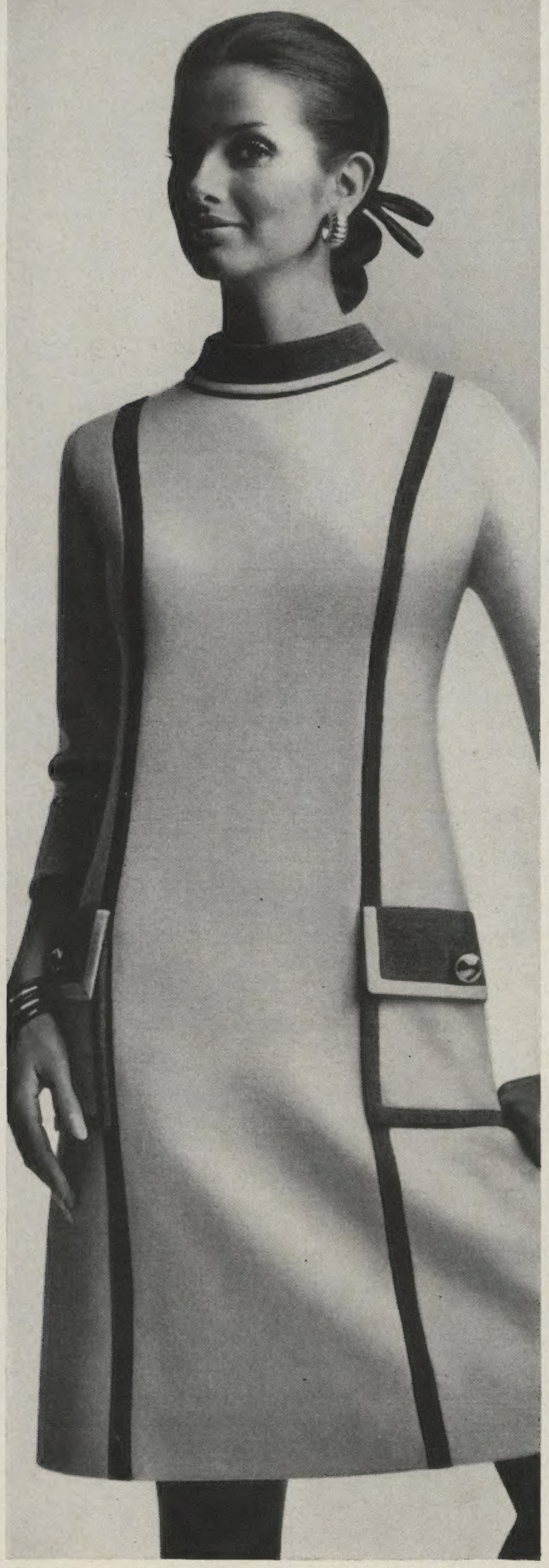
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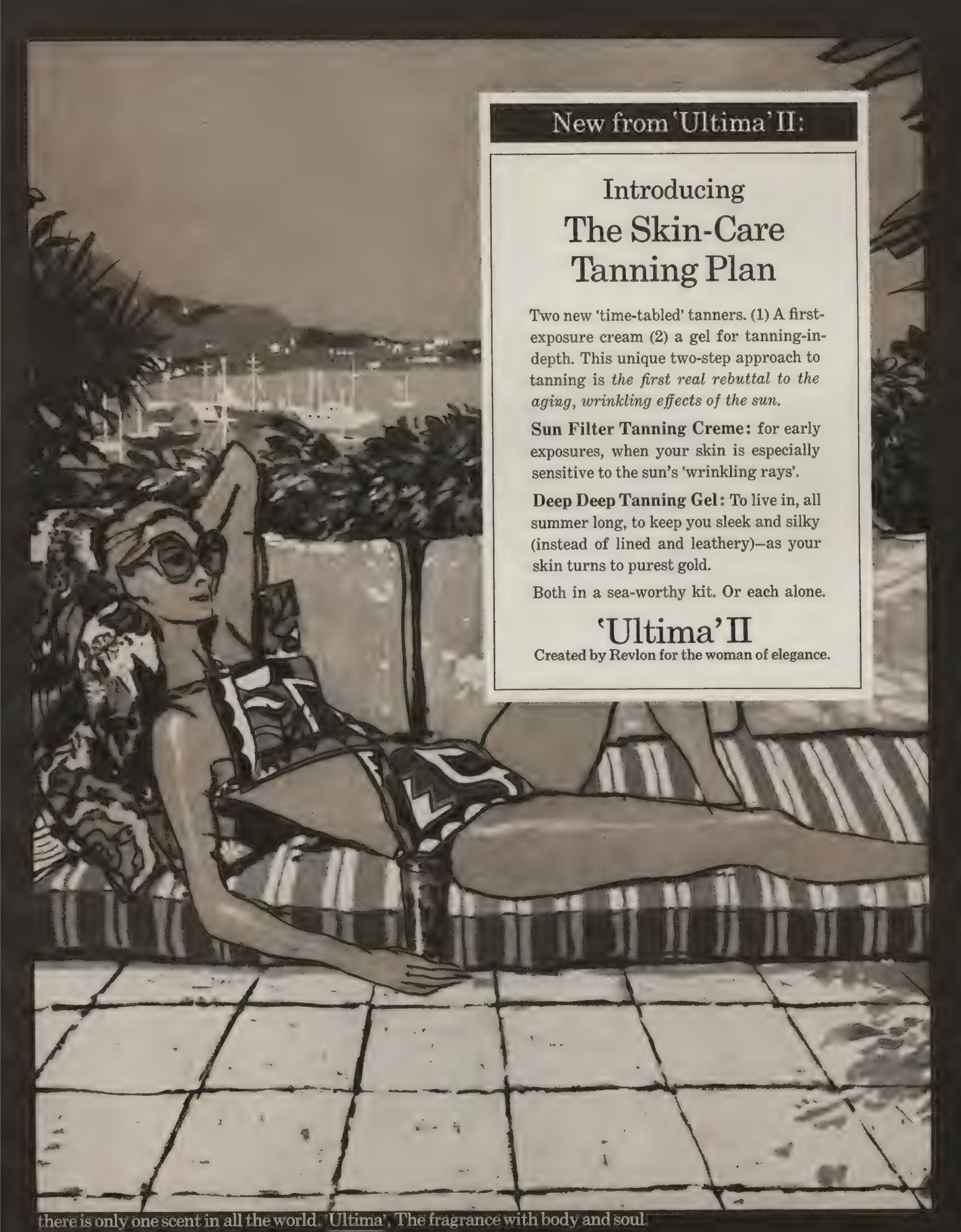
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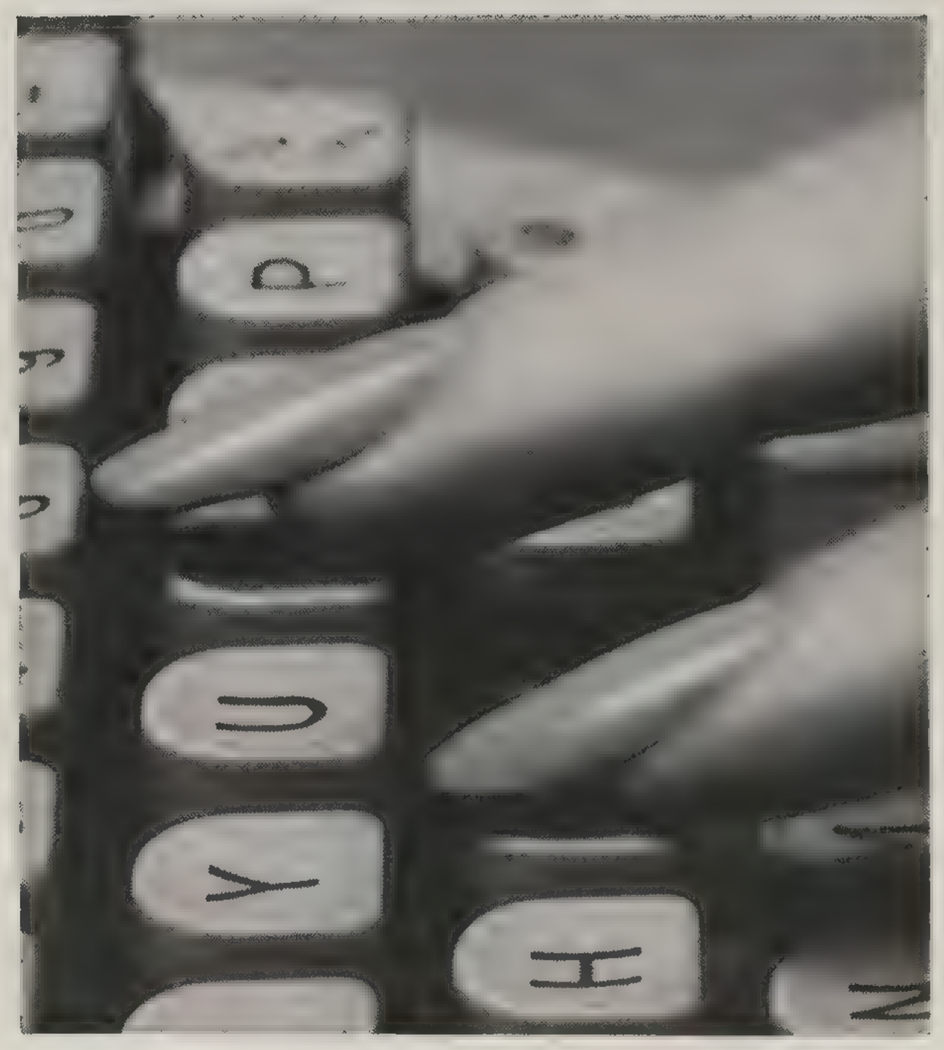
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VOGUE'S READY BEAUTY

Conditioning reflex

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The aromatic Lilly

All that loose talk about lilies languishing about, neither toiling nor spinning, has been briskly scotched by Lilly Pulitzer who never stops turning out enchanting shifts for the girls (once you've worn a Lilly, you're hooked), and correspondingly snappy sun clothes for the gents. Now, the news from the Lilly pad is perfume—a savvy, snooty, eminently snifty infusion redolent of penthouse gardens and summer nights in town. It's called Lilly Fragrance #1, and our girl has, of course, designed the wildly pretty packages herself, in which cologne and bath oil also come. At Lord & Taylor.

Summer lightening

Warm weather stirs up all sorts of yearnings which have been sensibly muffled under sweaters and furs for endless months. The sky is bright, the air is wanton, and a girl is likely to start speculating about a new, more dégagé image. A new-*you*-maker has just rolled in from Toni, promising quick tricks and fun in the doing. It's called Sun-In, and it's a sun-lightener for your hair. You simply spray it on damp or dry hair, comb it through, and let the sun take over. The normal lightening sun power on fair or brown hair combines with Sun-In to produce, with disarming naturalness, those ravishing streaks that are at once engagingly childish, and all-over-the-worldly. Sun-In does its glowing job only while it's fresh and moist in your hair, but you may re-spray up to four times a day. (More Ready Beauty, page 163)



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After Shave
3.50 & 6.00

CHANEL FOR MEN

© 1969 Chanel, Inc., 1 West 57th Street, New York

Bonwit Teller, all stores;
Gidding Jenny of Cincinnati,
and other fine stores.



For the Good Life, by David Smith

The dress that just might inspire
a great golf game,
comes with separate shorts.
Amel/nylon. Navy/white.
Sizes 8-16. $30.

DS
by David Smith

David H. Smith Inc., 1407 B'way, N.Y.

CHECKING OUT THE MEN

June

The men are turning summer salts

Right in front of our admiring eyes, those board-room faces are getting brown and boyish, the laughter is easy and the talk about surveys and markets has given way to glorious prospects of the three-week sail and sloshing fresh paint on the tennis court. A summer man is of another country, another species, powered by a different energy. His bath- and locker-room shelves, comfortably complete all winter, are suddenly spilling over with the newest pleasures and comforts for the expanded rites of man. . . . Among Revlon's Braggi Professionals are two of the top absolutes under the sun: Sun Bronzing Oil, which is both un-greasy and water-repellent, and which inaugurates a fast, smooth mahogany; and Sun Block Stick, a powerful protection for the nose, mouth, ears, and other sun-vulnerable spots. . . . The bloodshot eye, a badge of braving wind and salt water, is less romantic under the moon. Nine Flags Eye Drops are expressly formulated to soothe and clear as the sun drops over the horizon. . . . Shulton, as always, has the caterer to man's moods, new Burley Bronzer, a sneaky gel that puts a tan on indoor skin in minutes. It's rub-resistant, but soap and water wash it off. . . . Fabergé has a breezy new item for the heat beat—Frozen Cologne for Men, a blissfully chilly chaser for after a sweaty session on the courts or the links. It may be enjoyed in Fabergé West, Brut, Aphrodisia, and Woodhue. . . . Even in the summer, a man *en voyage* likes to keep his edges neat. Aramis' new Flight Plan is without flaw, comprising spray cologne, shaving foam, hair-groom spray, hair wash, and bronzing gel, all in brisk, unbreakable form. . . . Another cheerful traveller is the Arden for Men Total Tote, a flippy black case holding foam shave cream, Sandalwood after-shave lotion and soap, after-bath talc, and cream deodorant. . . . We are selfishly tempted to give some man Monsieur de Givenchy's For A Man's Trek, and keep the cowhide travel case for our camera equipment. The contents are superb, of course: eau de toilette, after-shave lotion, and soap, all matchlessly, Givenchily scented. . . . We never know whether to laugh or cry when a rush of wind causes consternation in adjacent males—not for our hair, but for their own. Longer, denser hair has hazards, but Guerlain takes care of them neatly with Habit Rouge Capillaque, a hair spray made especially for men, teeming with efficiency and manageability, and just enough Habit Rouge scent to be enormously pleasing. . . . Speaking of scents for gents, we are intrigued to know that Agua Lavanda Puig, which has its origins on the Costa Brava and which is incomparably crisp and elegant, has been embraced by the aloof, passionate Catalonian gypsy men. The *ola de Lavande* can overwhelm *us* any time it chooses. . . . Another dry and devastating cologne for men—Chanel—has gone into a knockout spray container. It's spillproof, leakproof, unbreakable, and done in sleek and snobby grey. Ask for A Gentleman's Spray Cologne by Chanel. . . . It should be noted that the upper-echelon smell of Imperial Del Oro's Russian Leather has been aptly contained in bottles decorated with 22-carat gold. Their Imperial Quartet is composed of miniatures of after-shave lotion, cologne, hair conditioner, and skin conditioner. . . . Mem's English Leather has a sporting look and a scent of field and forest. There's an English Leather Lime, too, which is a dependable girl-pleaser. Both have turned up in a push-button shave cream of great concentration and moisture retention. . . . The British Sterling people, known and loved for their Bitter Lemon, have been busy building a drawbridge across the generation moat with Bravura Put-Ons, a stir-up of citrus, tobacco, and amber, spoofy greeting cards included with each flacon. . . . The last word for the Jade East-oriented man—and we stopped counting them long ago—is about a triumphant new trio comprising after-shave lotion, deodorant stick, and cologne, each exuberant with the special signals of Jade East. . . . (More Checking Out the Men, page 30)



Cole of California® – Another fine Kayser-Roth Product.
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"What a great feeling when every inch of you is in shape.

Everything tingles and feels alive. And you look great."

GEMINESSE BEAUTY REPORT: FACIAL FITNESS

You know what physical fitness can do for your body... now see what it does for your face.

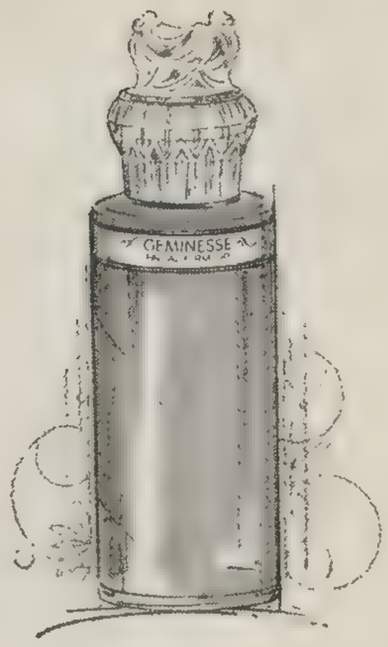
The world's first fitness plan for faces.
To tighten, tone and refine your complexion.
To put you in superb shape from the neck up...

1 STIMULATING CLEANSER
An amazing un-sluggish cream that liquefies on contact, gently jogs your skin clean. Leaves your face feeling limber, looking clear, and vibrant. A light-weight, active cleanser that puts all the old passive ones to shame.





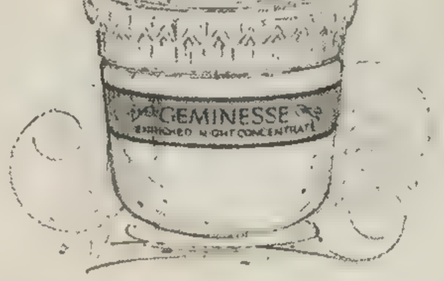
2 EXHILARATING SKIN LOTION
A post-cleansing tone-up that does more than remove excess cleanser. It invigorates the skin, refines texture, restores proper oil-moisture balance, provides the perfect surface for make-up. End result: that heightened, pink-of-condition skin tone all exercise buffs adore.



3 FACIAL FIRM-UP
A beauty lift that temporarily tightens and helps lift up sagging contours and diminish lines and puffiness. Incredibly enough, continued use of Facial Firm-Up can result in a face that is actually more up-beat and younger looking.

"An hour a day at the health club. A week now and then at the spa. It's simply a matter of self-preservation. But what do you do for your face? Now, with Geminesse, a few minutes a day and a little bit of effort... and my face gets as great a workout as my body."

4 ENRICHED NIGHT CONCENTRATE CREAM
Contrary to popular opinion, maturing skin does *not* need slathers of thick goopy cream. It *does* need a dynamic, penetrating concentrate, that is exercised into the skin by human hands (yours). Hence, this pre-sleep night cream, brimming with moisturizers, emollients and lubricants. Massage in nightly. It disappears before you hit the pillow.





5 THERMAL MOISTURIZING FACIAL
It's like a sauna, a steam bath, a tingling massage. It's heavenly heat, dispensed in soothing puffs of warm cream from an aerosol container. It actually enlivens your skin tone and texture in seconds, then vanishes. An absolute first in the world of beauty.



You won't believe it until you see it. But use these five Geminesse treatments regularly, and we think you'll be a believer for the rest of your life.

Each one has a healthful activity built into the formula...or into the way you apply it. Each one results in a firmer, younger looking complexion that stays healthier and prettier longer.

Some are absolutely extra-ordinary in their immediate results. Thermal Moisturizing Facial, for example there's nothing else like it in this world. Pouff it on. In minutes you look as if you've had a good hours sleep, a massage and a sauna.

So before another day passes, start doing as much for your face as you do for your body. Years from now you'll be glad you did.

GEMINESSE
MAX FACTOR

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THE ART OF

Justin McCarty



Extra special coatdress . . . buttons, bow, belt, deep back pleat . . . just to name a few. Justin McCarty's new work of art in a textured plaid cotton blend. Gold/brown, red/navy or green/grey. Sizes 6-16. To retail about $40. JUSTIN McCARTY, a division of Parkland of Dallas, 429 Second Avenue, Dallas, Texas 75226.

SANGER-HARRIS . . . *Dallas, Texas*
ELEANOR'S APPAREL . *Chester, Pa.*

CHECKING OUT THE MEN

June

Men in training: for legislating There's a jogging jam in Washington. Senator Strom Thurmond (R., S. C.), who lifts barbells in his office between appointments, also jogs around an island in the Potomac. His admirers claim he has a 30-year-old body, although it is suspected he'd settle for just twice that. . . . Senator William Proxmire (D., Wisc.), who has just entered his golden years, jogs several miles back and forth to work. . . . When they're not jogging, they're up to less conspicuous sport. Congressman Fred Schwengel (R., Iowa) somersaults out of bed in the morning, and Congressman Robert Mathias (R., Cal.) keeps honed up, with an office toning machine, the muscles that won him Olympic decathlon championships. . . . Dr. Rufus Judson Pearson, Jr., official Capitol physician, urges the 535 senators and representatives who are his charges to exercise daily. Most of them comply. Which is good to know since it's now rather universally acknowledged that regular exercise, demanding more work for the heart, stimulates the development of additional blood vessels to bring extra blood to that organ; hastens the removal of high levels of cholesterol from the blood; therefore gives you a chance to beat the heart-attack odds. . . . Over 300 representatives and 80 senators pursue this heartwarming thought in the House and Senate gyms where balls get paddled, bags get punched, bicycles treaded, pulleys stretched, machines rowed, and swimming strokes practiced—and we get reassured that the fellows down there in Congress planning our lives have a good running start on their own. . . .

. . . for racing How do those imps, the jockeys, keep their winning figures? Eat steak for the big stakes—that's one diet item we learned in an impressive survey of two riders. Beyond that Angel Cordero, Jr., 5′3″, 110, 1968 Jockey of the Year, was no help. "I can eat anything, never get heavy, eat when I'm hungry, sleep 12 hours." He added that he had no time for exercise, which we thoroughly understood since he rode some 1,600 horses last year and took only 17 days' vacation. . . . Larry Adams, 5′5″, 114, was far more productive. Larry watches his diet, likes a Martini, uses gadgets to strengthen his arms and legs, confines his sleep to 7 hours. "Later you sleep, fatter you get." Larry was also willing to divulge his method for "pulling off 2 pounds in 30 minutes." In a 140° steam room, he takes the top level shelf. Presumably it's hottest up there. Takes his sandals off to get the bottom of his feet hot. "You have to know how to keep your insides at the right temperature. First you breathe the steam until your insides are heated up. Then you leave the steam room for a dry-heat room, such as a sauna. After 20 minutes or so, you breathe fresh air through a crack in the door—or through a sponge dipped in ice water and squeezed out. That conditions the air coming through your lungs." Just as the watched water never boils, Larry suggests that heat one is conscious of doesn't take weight off. So it's cool to read in the heat rooms. . . .

. . . for high life Then there's the swinging quarterback, "Broadway Joe" Namath, whose training program, if you'd believe his press, seems to be a rousing combination of whiskey, women, and victory songs. A system not completely without medical support, according to Ivan Popov, the European doctor whose rejuvenation theories and experiments were reported at length in Patrick McGrady's *The Youth Doctors*. Dr. Popov explained to us his own sixty cigarettes and quart of red wine each day, even though he'd been forbidden such friskiness after a coronary several years ago. "If any restriction imposes stress, it's no good for the heart. If any 'abuse' gives you sound pleasure, then it's not an abuse." . . .



Polaroid portrait by Marie Cosindas commissioned by Helena Rubinstein, Inc., 1969. Peignoir by Gotham. ©1969 Helena Rubinstein, Inc.



The soft liquid make-up that gives your face the look and feel of pure silk.
In sixteen radiant, smooth-flowing fashion shades.

Silk Fashion®
Helena Rubinstein

Makeup by Fabergé
Lip and Nail Glacés: Berry Glow



ICE STICKS.

Fabergé freezes cologne on a stick.

Newest, nicest way to cool it.

Four fresh frosty Fabergé fragrances in a smashing big-little girl package.

Iced cologne. Solid cologne. Glistens on and on. Melts at the touch of you, and such a lovely way to welcome summer in.

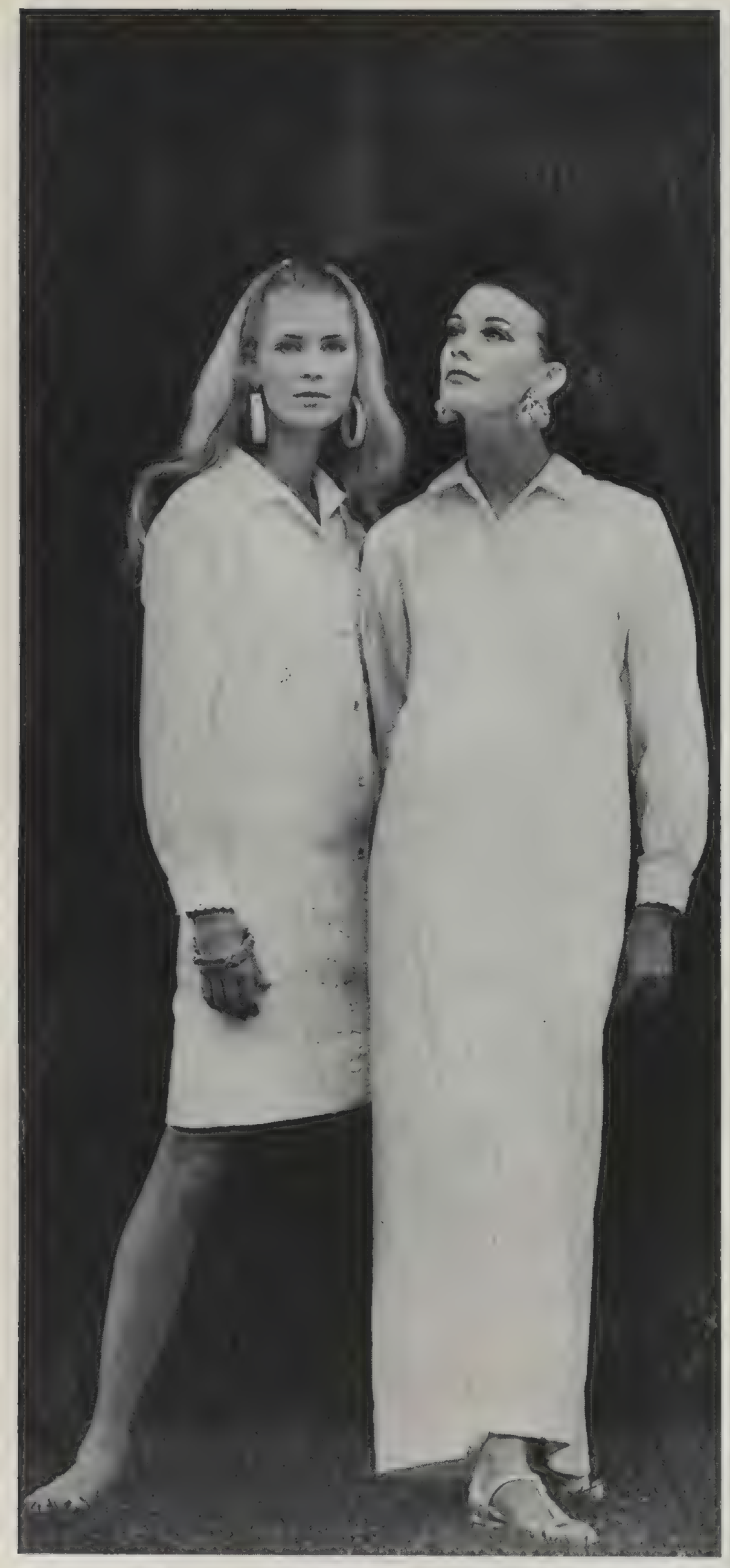
Ice Sticks by Fabergé.

Go. Get yours now. At the nearest Fabergé cooler. Be the first on your block.



Iced Aphrodisia | Iced Woodhue | Iced Tigress | Iced Flambeau

Four fabulous Faberge flavors. 250-cool American pennies.



. . . for white nights in shining charmers

LILLY PULITZER

PALM BEACH, FLA. • BEVERLY HILLS, CALIF. • BOCA RATON, FLA. • EDGARTOWN, MASS. • LA JOLLA, CALIF. • NAPLES, FLA. • NEW ORLEANS, LA. • NEWPORT, R.I. • NORTHEAST HARBOR, ME. • ORLEANS, MASS. • OSTERVILLE, MASS. • PALM SPRINGS, CALIF. • PETOSKEY, MICH. • SARASOTA, FLA. • SOUTHAMPTON, N.Y.

LILLY & MENS STUFF CATALOGS 400 ROYAL PALM WAY, PALM BEACH, FLA 33480

Vogue Patterns

(Continued from pages 142 and 143; other views, yardages and details)



7622 2172

Above: suède shirt-tunic—Vogue Pattern 7622. Sizes 8 to 16. Requires 3 skins. $.75. In Canada $.85. Shorts—Vogue Pattern 2172. Pattern also includes pants. Waist sizes 23″ to 29″. Shorts without cuffs take 2 skins. Price: $2. In Canada $2.10.



7619

Above: loose-fitting jersey dress with attached bias scarf—Vogue Pattern 7619. Sizes 8 to 16. For size 10: 3 yards of 64″ fabric with or without nap. Price: $1.50. In Canada $1.65.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL FROM VOGUE PATTERN SERVICE, P. O. BOX 549, ALTOONA, PA. AND IN CANADA, AT P. O. BOX 4042, TERMINAL A, TORONTO 1, ONT. FOR FIRST CLASS MAIL, PLEASE ADD 10C FOR EACH PATTERN ORDERED. NOTE: CALIFORNIA AND PENNSYLVANIA RESIDENTS ADD SALES TAX.

The Rona dress shown on the opposite page is available at these fine stores.
Rona, 498 Seventh Ave., New York, N.Y.

LORD & TAYLOR, NEW YORK
MARSHALL FIELD AND COMPANY, CHICAGO
GIDDING JENNY, CINCINNATI
BROADWAY DEPT. STORES, LOS ANGELES
SAKOWITZ, HOUSTON
RICH'S, ATLANTA
NEUSTETER'S, DENVER
FREDERICK AND NELSON, SEATTLE
MONTALDO'S, ALL STORES
JOHN WANAMAKER, PHILADELPHIA
JULIUS GARFINCKEL, WASH., D.C.
JACOBSON'S, MICHIGAN, ALL STORES

Akron, Ohio	M. O'Neil
Alexandria, Va.	Nancy Fleming
Allentown, Pa.	Hess Brothers
Baltimore, Md.	Hutzler's
Berkeley, Calif.	Sather Gate Apparel
Beverly Hills, Calif.	Byers of Beverly Hills
Birmingham, Ala.	Parisian Inc.
Boise, Idaho	Carroll's
Boston, Mass.	Filene's
Buffalo, N.Y.	Adam Meldrum and Anderson
Charleston, W.Va.	Polans
Chattanooga, Tenn.	Miller Brothers
Cleveland, Ohio	May Company
Columbus, Ohio	Union Company
Dallas, Tex.	Titche-Goettinger Co.
Des Moines, Iowa	Wolfs
Detroit, Mich.	B. Siegel Company
East Orange, N. J.	J. A. Mercy
Ft. Wayne, Ind.	D. B. Fishman
Ft. Worth, Tex.	Monnig Dry Goods
Green Bay, Wisc.	H. C. Prange & all stores
Haddonfield, N. J.	Town & Country
Hamden, Conn.	Richard Thomas
Harrisburg, Pa.	Junior Dress
Highland Park, Ill.	Lucille Hillborn
Indianapolis, Ind.	L. S. Ayres
Jacksonville, Fla.	Furchgott's
Kansas City, Mo.	Harzfeld's
Kenosha, Wisc.	Lepp and Company
Knoxville, Tenn.	Miller's, Inc.
La Jolla, Calif.	Sanderson's
Lincoln, Neb.	Miller and Paine
Little Rock, Ark.	M. M. Cohn
Long Beach, Calif.	Buffum's
Longview, Tex.	Riff's
Louisville, Ky.	Stewart Dry Goods Company
Memphis, Tenn.	John Gerber
Miami, Fla.	Sandra Post
Milwaukee, Wisc.	Louis M. Fritzel
Minneapolis, Minn.	Dayton Company
Montclair, N. J.	Frederick's
Morgantown, W. Va.	Finn's
Nashville, Tenn.	Cain Sloan
Newark, N. J.	Hahne Company
New Canaan, Conn.	Martha West
New Orleans, La.	Gus Mayer
Norfolk, Va.	Rice's
Omaha, Neb.	Carriage Shop
Palm Beach, Fla.	Frances Brewster
Phoenix, Ariz.	Phyllis De Trano
Pittsburgh, Pa.	Kaufmann's
Portland, Maine	Martha McLean
Portland, Ore.	Meier and Frank
Providence, R. I.	Gladding's
Roanoke, Va.	Smartwear Irving Saks
Richmond, Va.	Miller and Rhoads
Rochester, N.Y.	Sibley, Lindsay and Curr
Sacramento, Calif.	Weinstock's
San Antonio, Tex.	Frost Brothers
San Francisco, Calif.	Ransohoff's
Santa Barbara, Calif.	L'Elegante
Savannah, Ga.	Fine's
Shreveport, La.	Selber Brothers
South Bend, Ind.	Robertson
Springfield, Mass.	Forbes and Wallace
Springfield, N. J.	Price Tag
Stanford, Conn.	Ethel Allan
St. Joseph, Mo.	Einbender's
St. Louis, Mo.	Stix, Baer, and Fuller
St. Paul, Minn.	Field-Schlick
Tampa, Fla.	Maas Bros.
Toledo, Ohio	Florence Shop
Trenton, N. J.	Elsie Gallavan
Union City, N. J.	Schulman's
Wilmington, Del.	Fashion Shop
Worcester, Mass.	Richard Healy
Youngstown, Ohio	G. M. McKelvey

Rona.
If you know what's good for you.



Coat and dress ensemble
in textured polyester knit.
In black and white only.
Sizes 8 to 18. About $110.*
At fine stores listed
on opposite page.
Rona, 498 Seventh Avenue,
New York, N.Y.
A division of Genesco.

*SLIGHTLY HIGHER IN THE WEST.

Taji creates The New-Fangled Turkish Bath

Baubled and bangled...Rich and be-spangled. Your fantasy flight dream...Arabian Night dream.



Taji transforms your bath into an exotic experience.

It does all the things a Turkish Bath should do—tender care of your skin, making it soft, supple, keeping it young looking while it refreshes, relaxes, renews your inner spirit.

Then Taji adds a new-fangled angle and bathes you in fragrant aromatic oils to make your psyche glow with feminine mystique.

In the mirror, could that be you, kidnapped by the glorious past, tempted by modern magic, ransomed by the Taji Turkish Bath.

The Taji New Fangled Bath Collection including Mood Music to Bathe By. Collection starts at $2.50.



We've designed a loquacious silk for Mrs. Kenny's air mail letters.

It's an unusual paper—because we believe that letters that fly, or have a lot to say, should be luxurious, and personal, as well as light.

It's called Silk Laid. You may have it plain, or hand-bordered in a wide variety of colors and combinations.

It's made the uncommon way we make all our papers—from stock that's of 100% rag fibers. It has our watermark, too, to show we care.

For ideas in paper that help to keep your correspondence flowing, see the ones we've created. But they aren't everywhere. The jewelry stores, department stores, stationery and specialty shops that carry Crane are a select group—authorities on paper and paper "etiquette." They're the ones to consult, too, about formal invitations and announcements, both the paper and the engravings. They also have lovely Crane gift sets, many for under $5.

And by the way, "About Letters, Notes and Invitations" is an informative booklet you might like to have. It talks about correspondence and papers. Write (enclosing 25¢ to cover handling cost) to Crane & Co., Inc., Dalton, Massachusetts 01226.



Here's what Rudi about Stevens

Rudi Conover isn't a professional designer.
He works in the art department of a New York advertising agency.
But he's a designer at heart.
He designs his own clothes and some for his friends.
So we gave him some of our Fall woolens, like Forstmann tweeds, Hockanum flannels and crepe and Worumbo coachman. And asked him to do his own thing with them.

Rudi used wool gabardine for the evening dress below.

Under the wool coachman poncho on the next page Rudi put a white flannel dress.

Forstmann® gabardine

Conover thinks Fabrics.



Worumbo® coachman Hockanum® flannel

Stevens® Fabrics.
For whatever



Hockanum® crepe

you can think of.

Rudi made the two-piece cocktail dress on the left out of two tones of grey wool crepe.

And below we see what happened when Rudi mixed herringbone and plaid while he was making a coatdress.

Now, you can't get Rudi's clothes in any store. These designs only show the way he feels about our woolens. These four creations are his vision.

If you're in the business of making clothes for women and have a vision of your own, call (212) OX5-1000, ext. 8102. We'd like to help you make it come true. J. P. Stevens & Co., Inc., 1460 Broadway, New York, N.Y.





Love's new Sunlit shades make you shine like the summer sun.

LOVE'S SUNLIT MOISTURE:™ A light, quickly absorbed moisturizer. *Sunlit*, with just a shimmer of color. Goes on like liquid silk. Leaves no greasy or oily residue. Gives your skin a soft, moist look that enhances the sun's own brilliance. Just lavish creamy handfuls all over. Then glow, baby, glow.



SUNLIT LOVE'S A LITTLE COLOR:™ A beautiful transparent liquid color glow for your face. Its tawny-peachy *sunlit* color glorifies your summer tan. And if you don't have a glorious tan, it will color tone your skin to a healthy summer glow. Leaves you naturally radiant. Sunlit shining.





SUNLIT LOVESHINE:™ Pure caprice. A glossy stick of tawny-peachy *sunlit* color to glide along your face and body. Its glint of gold gleams your cheeks, eyes and all those other kissable curves and hollows starved for the summer spotlight. Give them their day in the sun with Sunlit Loveshine.



SUNLIT LOVESTICK:™ A creamy moist lipstick that never changes its peachy, golden-tawny *sunlit* color. Never darkens. Never stains. Polishes your lips with a sunny gleam that reflects the sun's own radiance.

Love Cosmetics by Menley and James. Available at selected drugstores where fine cosmetics are sold.

This isn't one of those blonds that anyone can pick up in a supermarket.

Don't pick your haircolor from the shelf in a supermarket or drugstore. You're different. And you deserve to look different from the mass-produced blond. But there's an even better reason for you to have your hair colored in a fine salon with Helene Curtis ColorEssence. Because our color is used only by professionals, we don't have to compromise on any of the essentials. Reds stay warm, ashes stay ash. Every color stays more beautiful longer.

So don't look like a mass-produced blond. Have your haircolor applied by a professional. Do it. Or rather, have it done.

ColorEssence® by Helene Curtis

The professional's haircolor, available only through fine salons.

PANT SUIT: ANTHONY MUTO FOR JOBERE/ SHOES: HERBERT LEVINE/ JEWELRY: K.J.L.

Francesca for DAMON



TUNICA PANTALONI—#6936 Pin stripe tunic—pants...colorful companions at any hour or occasion. Made in Italy of the finest gauge wool with ring collar, bella sleeves, bella bottoms. Now at fine stores everywhere, or write: Francesca for Damon, 1410 Broadway, New York, N.Y. for store nearest you. Mandarin Red/Black/Autumn White, Autumn White/Black/Copper, Electric Blue/White, Iron Grey/Coal Grey/Mandarin Red. About $115. *Prices slightly higher west of the Rockies.*

DAMON– CREATOR OF QUALITY FASHION ...ALWAYS IN GOOD TASTE

A female is judged by the nails she's seen with

A nice girl should never be seen with a hang nail. Or a chipped nail. Or a split nail. Or a peeling nail. And never, never with a broken nail.

After all, what would people say?

Dior's Crème Abricot makes bad nails socially acceptable.

Simply spread a small dab of this nourishing cream over each nail every night before retiring. (It only takes seconds.)

Instantly the natural protein and keratin (that's what nails are actually made of) go to work deep down in the nail bed itself.

In just 2 weeks your nails are strong and long and handsome.

You'll be proud to be seen with them anywhere.

Crème Abricot by Dior. 3.50



VOGUE'S FASHIONS IN Travel

BY DESPINA MESSINESI

Spain, "a dither of cities"

Among the world's most enticing, tortuous cities, are Spain's Madrid and Barcelona—the former, beautiful, monumental, spiced; the latter, sharp, creative, Catalán, nervous, and wilful. Here, notes about what is new there.

MADRID: The Hotel Wellington especially attracts European visitors; its corner, panelled bar, the Madrileños. (Bar and restaurant close on Sundays.) Quiet, modern, air-conditioned, the Wellington, at Velázquez 8, stands pleasantly near but not in the throb of traffic. Around the corner, the Casa Domingo, a good, small Spanish restaurant, is open even on Sundays.

Among the lively new places, Oliver's, an after-theatre place for drinks, fills up easily with theatre and movie people. Its upstairs room is like an English club with deep sofas. The summer specialty is *canario*—rum and fruit juice. Oliver's also runs a boutique where men's gear is outstanding. La Boîte, a basement discothèque heavily disguised in Art Nouveau, draws the dashing young who drift down after midnight.

On the edge of town, El Nido de Arte—a new snack bar with walls completely hidden under paintings and sofas for chairs—is run by Don Jaime de Mora y Aragón, the brother of Belgium's Queen Fabiola. (He plays the piano and for kicks charges admission—one peseta, less than two cents.)

Iolas-Velasco, a young art gallery, is known for its established artists: Magritte, Tinguely, Niki de Saint-Phalle.

BARCELONA: Spanish big-business and Government officials stay at the Ritz. Under a brisk new management, the hotel has been redone and air-conditioned, only its façade remaining Victorian. Its restaurant is one of the best in Barcelona.

In the new part of town, two new places are done in Art Nouveau: Via Veneto, a restaurant, best for dinner, where the dynamic and creative contingent in Barcelona goes—expensive and good, but un-Spanishy food, excellent service; Bocaccio, a sumptuous discothèque, has the electric click of success. Here, new faces in town usually turn up. Not quite new, El Drug Store is a whopping mass of Spanish and international boutiques with restaurants that stay open until five in the morning.

To the Picasso Museum Picasso has just given twenty-nine superb etchings and aquatints done in 1968.

PLANES TO SPAIN: Travellers flying aboard TWA to Spain this summer may stop over in Lisbon, Portugal, on the way to Madrid as well as on the way back. A round-trip New York-Madrid-Seville ticket costs no more than one to Madrid, with Seville a bonus. Round-trip fare New York-Madrid: first class, $794; economy class, $464. Excursion fare in economy for a visit of not less than fourteen days and not over twenty-one, $331.

For people who like to drive, TWA charges for the economy class fare, plus the rental of a Spanish-made Fiat for three weeks with six hundred free driving miles: $320. Olé. What's the catch? Two persons share a car. For one going it alone, the rate is $380. In addition, travellers must leave and return on definite dates and definite flights, usually on Sundays through the end of October. Passengers board independently as they do on any ordinary flight: no feeling of belonging to a group—everyone on his own.

(More on page 50)

THE SIGNATURE TELLS THE STORY

Herbert Levy

Longer jacketed knit costume on opposite page also at these fine stores.

ALABAMA
Birmingham ..... Parisian
Montgomery ..... Miller's
ARIZONA
Phoenix ..... Goldwaters
Tucson ..... Levy's of Tucson
ARKANSAS
Little Rock ..... M. M. Cohn
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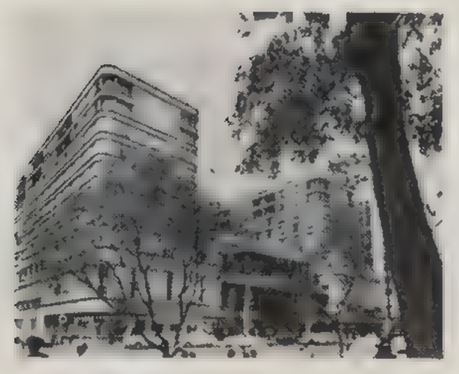
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(Continued from page 42)

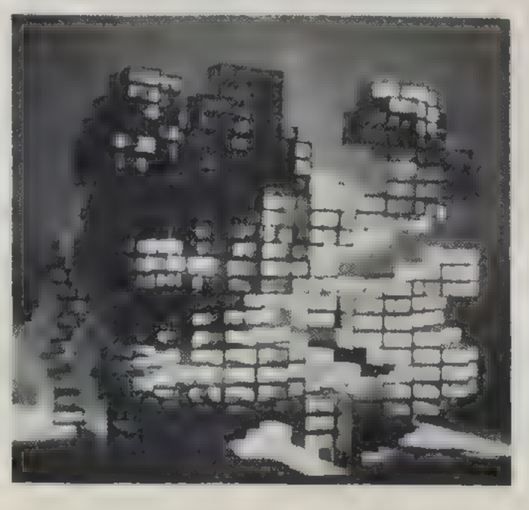
BARCELONA'S NEW PIONEERS OF ARCHITECTURE

An incubator of bold ideas, Barcelona hatches some of Spain's most powerful talent. More than half a century ago, it provoked the fantasy of Antoni Gaudí, a great architect, who broke with tradition and created, in reinforced concrete and unexpected surfaces, new lyrical forms. Now eighteen talented and attractive young pioneers, working together as ***Taller de Arquitectura*** (Architectural Workshop), are continuing to build revolutionary new houses and apartment houses, hotels, and, in maquette, a city with planned space. The skilled craftsmen perform like an orchestra under the young and dynamic director, ***Ricardo Bofill,*** *left,* who wrote, "the buildings are the product of a team and not individuals." Among the team's finished projects photographed in this issue beginning on page 82 is La Manzanera, a peaceful, butterscotch-coloured cottage colony at Calpe on the Costa Blanca. Here, too, and in violent contrast, is the olive-green Xanadu, an apartment building shaped like an impregnable fortress against the invasion of privacy. Rock steps





lead to the Mediterranean and an enormous sea-filled pool blasted in cliffs; arcades open to an open-air restaurant. ***The Workshop's*** latest hotel, The Castle of the Golden Crowns, spreads over a hill at Sitges, south of Barcelona. This startling construction of mauve-purple cubic sculpture forms over ninety apartments—each with a terrace, two rooms and kitchen—each with amazing space. ***Testing ground*** for a totally planned city based on the Workshop's recent building experiences will be at Moratalaz in Madrid. Shown *above,* the maquette of this city which can be adapted to almost any part of the world. *Right,* an early study for this city project.



DEIDI VON SCHAEWEN

The mutual attraction: designed by RONNIE SIMON for Parnes-Feinstein

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Oakland, Calif.—Irene Sargent
Ocala, Fla.—Rheinauer's
Oklahoma City, Okla.—Rothschild's
Pittsburgh, Pa.—Kaufmann's
Ponca City, Okla.—French's
Portland, Oregon—Nordstrom Best
Portsmouth, Va.—Famous
Providence, R. I.
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Richmond, Va.—Steve & Anna
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—Livingston Bros.
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Scranton, Pa —Florence Hinerfeld
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2nd Debut is available at most good cosmetic counters. Ask for *2nd Debut* (with C.E.F. 600) if you are beginning with age thirty. If you are older, even in your sixties, get double potency *2nd Debut* (with C.E.F. 1200). Both are dispensed with a guarantee of money refunded if you are not completely satisfied with your purchase.

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Night and morning applications of 2nd Debut (with CEF 600) deep, deep-moisturize the skin to smooth out premature age lines. As lines first soften and grow more and more shallow, your skin appears smoother and more youthful-looking. Dryness goes. The effect is lasting. 2nd Debut (with CEF 600), 4 oz. size is $3.00.

2nd Début with CEF 1200

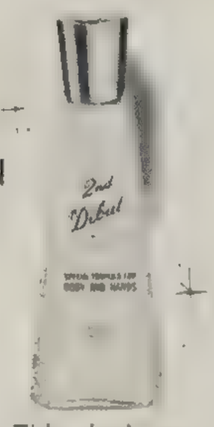
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VOGUE'S NOTEBOOK

A universal happening—a unique visit with the Jules Steins in Hollywood



1



2



5



6

7

8



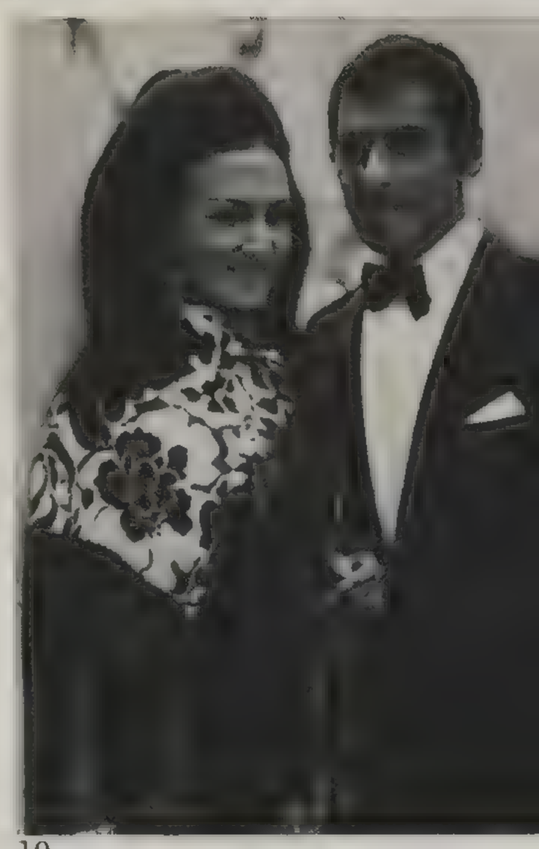
3

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9



10



11

With bagpipers, the hosts met their guests arriving by chartered jets from New York and from Paris. They greeted others from San Francisco, Palm Beach, and Beverly Hills on the steps of their new Sheraton-Universal Hotel. Mrs. Stein, who decorated the bedrooms, Circus Bar, and ballroom for this spree, arranged the seating for seven hundred internationals at the inaugural dinner dance with such diplomacy everyone agreed that this was a colossal but cosy house party. The weekend, with its tour of the Universal movie lot's fantasia, buses with box lunches for Disneyland, and lunches in boxes at the Santa Anita track, was for the Europeans a Hollywood bonanza.

1. Dancing in the ballroom; in the foreground, Colonel Serge Obolensky and Mrs. Pierre Schlumberger. 2. Governor and Mrs. Ronald Reagan. 3. Mr. and Mrs. Nathaniel G. Lande, Mr. Bob Hope, master of ceremonies, with Mrs. Hope. 4. Mr. and Mrs. Jules Stein greeting Mme. Antenor Patiño. 5. Mrs. Joseph B. Koepfli, Mr. Artur Rubinstein. 6. Mrs. Ford Niarchos, Mr. Rod McKuen. 7. Contessa Marie-Hélène di Rovasenda, Mr. Kenneth Jay Lane. 8. Mr. Albert J. Gelardin, Duquesa de Cadaval. 9. Mr. and Mrs. David Metcalfe. 10. Mr. and Mrs. Guedaliahou Shiva. 11. Mr. and Mrs. Graham D. Mattison.

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VOGUE'S NOTEBOOK

The Jules Steins' happening (Continued)



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It wouldn't be Hollywood without a klieg-lighted opening and the Jules Steins' guests saw the new movie *Sweet Charity*, starring beguiling Shirley MacLaine and directed by the great choreographer Bob Fosse. This opening benefitted the Jules Stein Eye Institute, a treatment, research, and training centre at UCLA. To the guests who visited its red marble pavilions, the Institute seemed "less a clinic than a museum," with its Dali painting of "Emotions on the Recovery from Blindness," and its Lipchitz bust of Dr. Stein, once an ophthalmologist. From the Pantages theatre, guests were bussed back to the Sheraton-



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Universal for a fast swirling gala, ending this memorable California spectacular that raised for the Eye Institute a spectacular $176,000. 1. Opening night of *Sweet Charity*. 2. Miss Shirley MacLaine, star of *Sweet Charity;* Mr. Sol Hurok. 3. Mr. Danny Kaye, Miss Suzanne Charny. 4. Duc and Duchesse de Crussol d'Uzès. 5. Mr. Ricardo Montalban, Miss Lynn Fields. 6. Mr. and Mrs. Gregory Peck. 7. Mr. Jack Warner, Miss Rosalind Russell. 8. Mr. Valerian Rybar, Mme. Hugo Gouthier. 9. Miss Senta Berger. 10. Princess Ira Fürstenberg, Mr. William Harbach. 11. Marchese and Marchesa Emilio Pucci. 12. Mrs. Alfred Bloomingdale and Baron de Cabrol.



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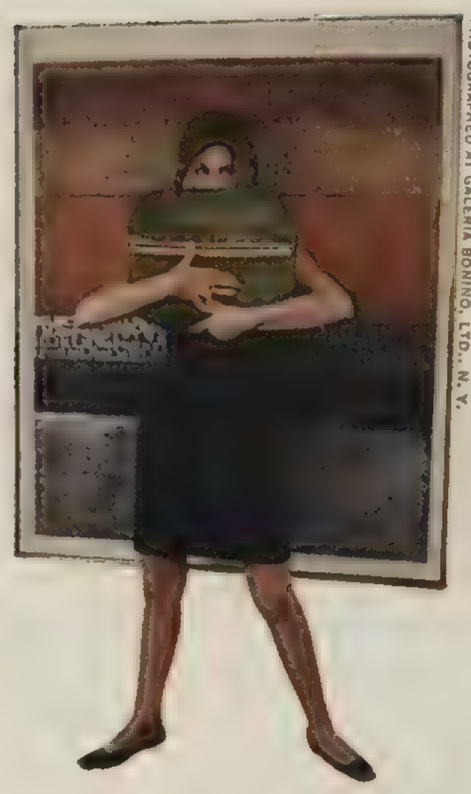
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VOGUE'S

The high-gear opening of "The Loves of Isadora" in London



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For the European film première of *Isadora* (known now as *The Loves of Isadora*), St. Martin's Lane, in London, burst with young lions arriving at the Odeon theatre dressed in "flowers, jewels, or black tie." Vanessa Redgrave, the star of *Isadora*, wore a pink-and-wheat coloured sari, sandals, and a crown of anemones in her tossed red hair.

After the film, Miss Redgrave, the strongest bolt of life in this big slab of a movie directed by Karel Reisz, and a gang of guests walked down St. Martin's Lane to the nearby Coliseum where they were handed pink slips of paper telling where to find a champagne-for-starters supper of "sausages and mash": The first course was behind the stalls. Later, guests danced, to two orchestras, in the lobbies of

NOTEBOOK



6

Sir Oswald Stoll's Coliseum which, when it opened in 1904 as a variety theatre, was London's largest and the only theatre to provide lifts to its upper tiers; its best-known production, *White Horse Inn*, ran in 1931 for 651 performances. Now its stage is show-ground for the Sadler's Wells Opera Company, when it isn't the playing field for *Isadora* and her friends.

1. Mr. Mark Ellington, Miss Vanessa Redgrave. 2. Lady Antonia Fraser, Mr. James Fox. 3. Mr. Christopher Gibbs, Mrs. Arabella von Westenholz. 4. Mr. Peter Wilson, Lady Diana Cooper. 5. Mr. and Mrs. Henry Moore. 6. Miss Susan Hampshire. 7. Mr. Brinsley Black, Lady Moorea Black. 8. Miss Lynn Redgrave. 9. The Hon. Mrs. James Ogilvy. 10. Miss Tessa Kennedy. 11. Miss Gayle Hunnicutt, Mr. David Hemmings.

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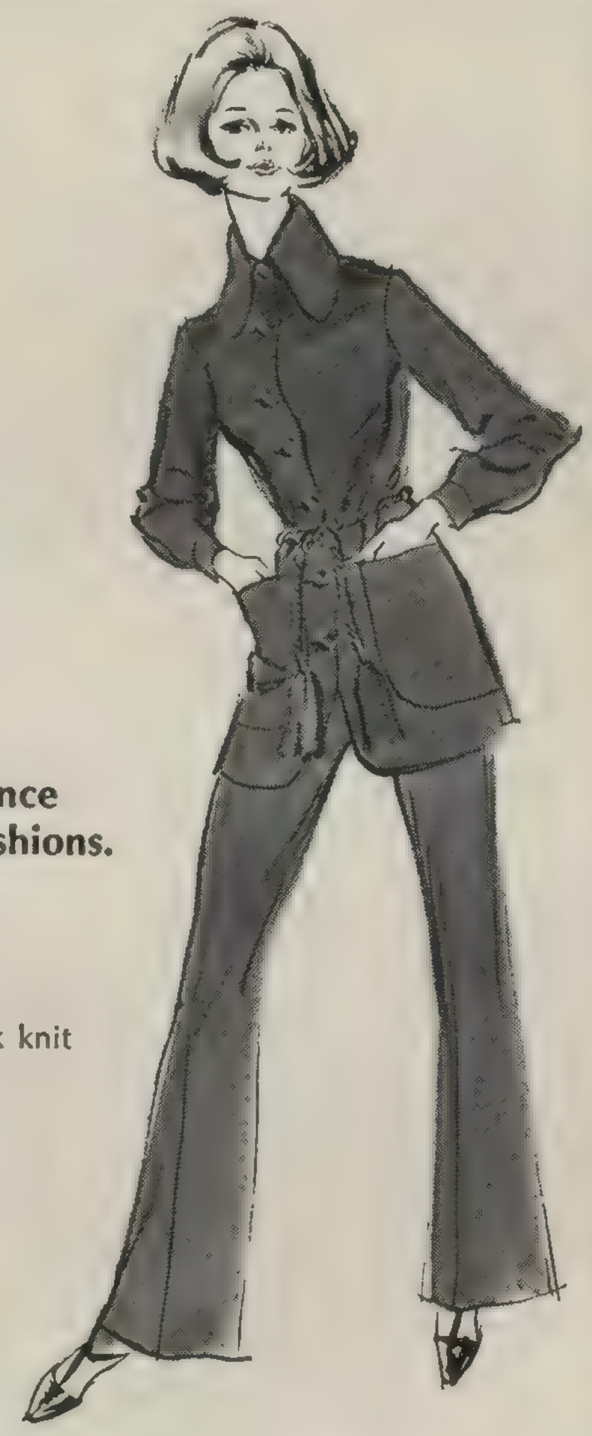


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VOGUE'S SPOTLIGHT
Books

BY JEAN STAFFORD

Ada or Ardor: A Family Chronicle,

"*arresting, titivating*"

At the end of this novel, Vladimir Nabokov causes his protagonist and/or omniscient observer, Van Veen, to write a publicity department précis of the foregoing pages, "Ardis Hall—the Ardors and Arbors of Ardis—this is the leitmotiv rippling through *Ada*, an ample and delightful chronicle, whose principal part is staged in a dream-bright America. . . . In spite of the many intricacies of plot and psychology, the story proceeds at a spanking pace. . . . Not the least adornment of the chronicle is the delicacy of pictorial detail: a latticed gallery; a painted ceiling . . . butterflies and butterfly orchids in the margin of the romance . . . and much, much more." All this, as V.V., *ponderoso* and V.N., *allegro* spoofer say, is true: The plot is as complex as an Elizabethan play or the Nibelungenlied but it proceeds, though often doubling back, at a great rate; the detail is, indeed, charming, arresting, titivating. It is the "much, much more" that causes the reader to marvel, sometimes to travail in bewilderment, to reflect soberly, sometimes (quite often, in fact) to laugh out loud. *Ada* (McGraw-Hill) begins as a parody of Russian novels, specifically of *Anna Karenina*, and the first sentence is a reversal of Tolstoi's first sentence: Nabokov says, "All happy families are more or less dissimilar; all unhappy ones are more or less alike."

Certainly the contours of the classic, massive nineteenth-century Russian family chronicle are clear throughout. There are tangled crisscrossings of the gentry who have settled in Amerussia (not hard to identify as upstate New York). There are gay picnics at ancestral seats with caviar sandwiches five inches by two and dinner parties after which coffee is served in the yellow drawing room. There are—and these, I think, are serious—digressions on time and space that make one think of Levin's speculations on the economic structure of society in *Anna Karenina*, or of the essays on Freemasonry and the theory of history in *War and Peace*.

But there are the lineaments, as well, of another literary form, that is, the mediaeval romance that took its rules from the Provençal cult of *fin amour*. The principals in these tales—such as *Aucassin et Nicolette* and *Flores and Blanchefleur*—were young lovers who generally looked alike. Ideally, they met in a garden in the spring and read a romance together. They fell in love, overcame obstacles, were betrothed, then were separated and underwent ordeals, but they were at last reunited and lived happily ever after. (Two later variations on the theme that did not turn out so well were the cases of Romeo and Juliet and Paolo and Francesca.)

Nabokov's kid lovers, Ada, daughter of Marina Veen, and Van, son of Marina's twin sister, Aqua Veen, not only look alike, not only are first cousins but, in point of fact, are probably brother and sister; for Aqua and Marina (Anna Karenina?) née Durmanov, married first cousins, Dan Veen and Demon Veen, but probably Demon was the sire of both his wife's son, Van, and his sister-in-law's daughter, Ada. The star-crossed lovers (kissing cousins, you can bet, and uterine siblings nine to one) meet in a lush summer of the 1880's when he is fourteen and she is twelve. He is a visitor at Ardis Hall, the Veen dacha on the River Ladore near a hamlet (Continued on page 66)

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Vogue's Spotlight: Books (Continued from page 64)

called Gamlet and a larger town called Kalugano (which could be Utica). Ada is sometimes dressed provocatively in a lolita, "thus dubbed after the little Andalusian gipsy of that name in Osberg's novel" as she catches butterflies, for she is an ardent (Ada of ardors) lepidopterist and has fitted up a larvarium next to her bedroom.

It is an idyllic summer of Monarch moths and bees, boating and swimming, jaunts by calèche to tea at a neighbouring estate owned by the Countess de Prey who "tried to sell them, unsuccessfully, a lame horse," of reading—they had in the 1880's already read Joyce and Proust, these Wunderkinder—their favourites, "Rabelais and Casanova; they loathed *le sieur* Sade and Herr Masoch and Heinrich Müller." They spend a good deal of time and ingenuity on dodging Ada's younger sister, Lucette, for they are up to lovely, private monkeyshines. They rummage through each other's minds and they thoroughly investigate each other's bodies; neither of them, decades later, can recall the exact moment or place of Ada's defloration, whether it took place in the attic or on the roof, in the gun room or in a glen or gully.

School separates them and they write in a secret and highly erudite language; another summer they are together; briefly they have a ménage in a penthouse in Manhattan until they are discovered and parental outrage sunders them. Ada marries a Russian in Arizona named Andrey Vineland whose ancestor discovered our country, and for years, until 1922 when Vineland dies, Van studies terrology, a branch of psychiatry, travels and womanizes extensively even though his only love is Ada. In 1922, when the husband is dead and all parents and putative parents are dead, the lovers once again set up housekeeping in the many mansions they build all over Europe and the tropics. Twice a year they travel distantly, for Ada, although she no longer captures or breeds butterflies, still likes to photograph them "at the bottom of her garden or the end of the world." Van works on his memoirs and for his ninety-seventh birthday he is given a copy of them bound in purple calf, which then is queried and revised in Ada's hand. Presumably, it is this manuscript, with its annotations, that we are reading. Their love becomes "a condition of being," and they are never disappointed or bored with each other. Into his old age, an "overwhelming tenderness impelled him to kneel suddenly at her feet in dramatic, yet utterly sincere attitudes, puzzling to anyone who might enter with a vacuum cleaner."

The games Nabokov plays are sometimes solitaire and they are at other times open only to the cognoscenti; sometimes he marks the cards in Cyrillic characters and sometimes with the blood of a rare ichneumon. But usually anyone and any number can play. The best are word games—anagrams, amphibologisms, palindromes. (He explains in confounding detail a Russian precursor of "Scrabble" in which 125 letter blocks were used on a board of 225 squares.) Marina's villa in Switzerland is called Armina; at Aqua's sanitarium (her "Nusshaus" for she goes mad) there is a "Dr. Sig Heiler whom everybody venerated as a great guy and near-genius in the usual sense of near-beer." In a game of anagrams, Ada outwits a friend who innocently suggests "insect," by proposing "scient" and inventing a scient of insects named Dr. Entsic, and when her adversary, doltish child, comes up with "nicest," Ada, sly minx centuries older and wiser than her years, says "incest."

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VOGUE'S SPOTLIGHT
Pop Music

BY RICHARD GOLDSTEIN

San Francisco Reprise, "*cool ears*"

Anybody here remember the Summer of Love, when the grass was evergreen, the banana functioned as a psychic fertility symbol, and the most tempestuous thing you could yell at a policeman was "Zap him with flowers"?

Actually, there was more venom in those blossoms than you might have guessed from sniffing them, but it took the topsoil of 1968 to turn the culture of love into an insurrectionary milieu. Kids, like everyone else in this great, trembling bundle of electronic nerves, have responded to the recent bloodfest with a militant energy that seems both profoundly creative and blindly destructive. I prefer to look upon student unrest as an encouraging sign (perhaps because I don't feel threatened by it), and I note with approval that young people who once shouted "turn on" are now advising their contemporaries to "turn over."

This changing tempo has inevitably affected pop music, which serves—even when we don't want it to—as the pulse of youth. The "psychedelic sound" (to use a prefabricated term of the record industry) that reflected that Summer of Love, was stubbornly, imaginatively, and sometimes disastrously unpredictable. It cherished innovation of any sort, and that attitude set it apart from traditional pop music, which relies heavily on the repetition of pretested cliché. That embrace of tonal novelty also made acid rock vulnerable to tasteless ostentation and the sheer dullness of any music that is popular in spite of itself.

But it was the Chicago riots, as much as Earth Opera, that killed the "psychedelic" sound. It just wasn't enough any more to hear your favourite British bluesman hustle his way through twelve groaning bars of Muddy Waters on an electric sitar. All those beads and bangles were remnants of a grand illusion; now that businessmen were wearing Nehru jackets—and hey, it didn't make them any more *loving*—it was time to swear off hip finery and bring on the old fatigues.

Which brings us to San Francisco—Florence of the psychedelic renaissance. Nowhere is that change from ornate mysticism to insurrectionary ardour more apparent. Everything—from slang to attire, from music to the experience of turning on—has been demystified. The heroic life style in San Francisco today involves a strong internalized streetfighter's cool, mixed with a warrior's sense of justified aggression.

To understand how far this strays from the ideals of Hip culture two years ago, you only need listen to the music of the newer San Francisco bands. In such a group as Creedence Clearwater Revival, the phrasing is basic, the rhythms steady, and riffs simple enough to seem honest. That feeling of authenticity is crucial; nowhere on its albums does this group resort to the free time and massive feedback of the "progressive" rock scene. That's been replaced by an allegiance to form, and a reverence for the old masters of rock.

Of course, it's impossible to predict seasonal changes in culture, but if the new Down rock from San Francisco and points East is any key, we may soon be reading about a "Summer of Numbness," and it will be not only the music that has gone cool but the ears.

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Eve of Roma descending the Cordonata steps.

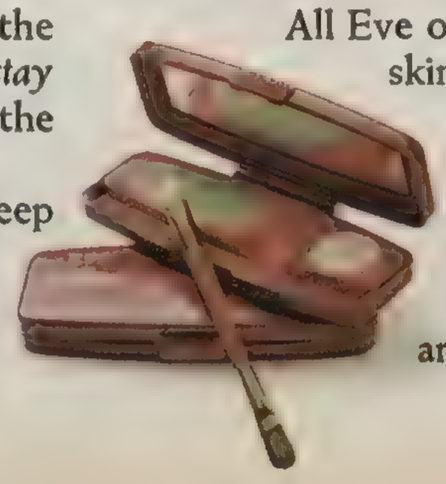
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VOGUE'S SPOTLIGHT

Money

BY HENRY C. WALLICH

Hiding from Inflation, "*nothing sure*"

After the April fifteenth bloodletting by the tax collector, it seems rather pointless to discuss how to invest one's money. More sensible to inquire where one can get a good loan. However, the two subjects are not unrelated.

One important reason why we have inflation is that too many borrowers (including the Federal Government) got too many loans. Excessive buying on credit puts up prices. Going more deeply into debt—a hair of the dog that bit one—can be a cure as far as the individual is concerned. *If* prices continue to rise, and *if* the borrower's salary rises with them, the loan will eventually be paid off in depreciated dollars. Of course, if everybody does it, we will have even more inflation. The job of the Federal Reserve is to see to it that loans are not too easy to come by.

In countries that have had more experience with inflation than the United States, gold is a favourite inflation hedge. The Federal Government has closed that escape route pretty thoroughly. Americans are not allowed to buy gold, either at home or abroad. In any event, substantial profits in gold are unlikely unless the official gold price is raised. The U. S. Government has made it as clear as speech and print can that there is no intention of making such a move.

Thus, we are pretty much thrown back upon the two old standbys: real estate and common stocks. Houses have protected their owners pretty well against the inflation of the last few years. If they had a heavy mortgage, the profit on the equity often was spectacular. The main problem here is that the owner needs the house. When he retires to an apartment, he can cash in. Before that, he just has the satisfaction of living in more valuable premises. Of course, that does not apply to commercial real estate.

Common stocks have been the favourite refuge for many savers. All things considered, they have done well—the market as a whole over the years has outdistanced inflation. But that is not true of all stocks. Some businesses, just as some individuals, are hurt by inflation. That has happened, for instance, to the utilities. They have had to borrow at the high interest rates that are one of inflation's consequences. In the market they are out of favour. Many of the big industrial companies also have done nothing spectacular, and neither have their stocks. The profits have been mostly in smaller companies. That means that investors hedging against inflation have had to take on considerable risks.

This, indeed, is the hallmark of the situation facing the investor today—inevitable risk. In seeking to keep out of the frying pan of inflation, the investor gets into the fire of an unstable stock market. If the inflation continues, he may find protection there. But nothing is sure. European stock markets, despite considerable inflation, have not risen to their previous highs for as long, in some cases, as eight years.

If the Administration gains control of the situation, which seems probable, corporate profits may suffer. It is precisely by limiting credit and the skyrocketing of sales that inflation must be curbed. The saver who bets on its continuation may get hurt.

One other road remains open—to save more. It is hard, when everything goes up, to find the resources and the courage, but it helps those who can do it, and it also helps stop inflation.



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VOGUE'S SPOTLIGHT

London

BY QUENTIN CREWE

Every full-blooded Englishman has two dreams. One is to launch a new national newspaper, the other to start a new political party. Neither project, if attempted, meets with much success. Both fantasies are based on the notion that the British are a reasonable people. We have two kinds of newspapers: popular and heavy. Obviously we would welcome a middle-of-the-road journal, not too frivolous but not too erudite. In the event, when somebody produces such a thing, we hate it. We recognize that what we like is two newspapers, a heavy and a popular.

Similarly, we have a Labour Party and a Conservative Party. Few people think either of them much good. Commonsense tells us that a lively party, neither too left in tone nor too right, would prosper amazingly. Mr. Desmond Donnelly, the rebellious Member of Parliament for Pembrokeshire, is the latest person to try to give substance to this hypothesis. He has founded a new party. At the time of writing it appears to have only the one member, but with unsolipsistic panache Mr. Donnelly has called it Our Party. Perhaps it is in view of the paucity of supporters that one of the planks of the party is a reduction of the number of M.P.'s by two hundred, but his other proposed reduction has greater appeal—to cut taxes by nearly two-thirds.

Despite his cry that "the British nation is sinking," Mr. Donnelly is really a pleasantly cheerful person. He also has a whimsical courage. He once described to me a journey on the Trans-Siberian Railway which he undertook in the 1950's. At every station the passengers were made to get out onto the platform and do physical jerks; the instructor's voice was relayed over the train's loudspeaker system. Between stops there were frequent propaganda lectures and exhortations to productivity, obedience, increased motherhood, or whatever was Communistically fashionable at the time. Mr. Donnelly waited until dark, got out his nail scissors and wandered along the train snipping the loudspeaker wiring in many places. It was an act that could surely have cost five years in jail. He judged the silence worth it.

Nonetheless, it is not likely that we will flock to his banner, although, heaven knows, we are in an experimental frame of mind. Perhaps because we have come to recognize that British reserve is a doubtfully attractive characteristic, we have of late seized upon all forms of participation. Hardly a book, a play, or an exhibition is produced that does not call for more work on the part of the audience than the creator.

In the field of books we first had B. S. Johnson's *The Unfortunates*. This book came in a box with each chapter unnumbered and placed in the box in random order. The reader could read it in any order he chose. This seemed to diminish somewhat the can't-put-it-down quality which some readers admire, for it is hard to keep interest up if you are never heading for any point. This question has been completely taken care of in the new *State of Emergency*. The authors, Dennis Guerrier and Joan Richards, are two civil servants who claim that their book is the first programmed novel. The story concerns the Prime Minister of an emergent African nation. "Every so often at a turning point," Mr. Guerrier told me, "we just say, you take over." The Prime Minister has to decide whether to execute a rival who plans a coup d'état. The reader decides for him. If execution, the reader turns to a particular page and reads on. If the reader decides no execution, he is referred to a different (Continued on page 74)

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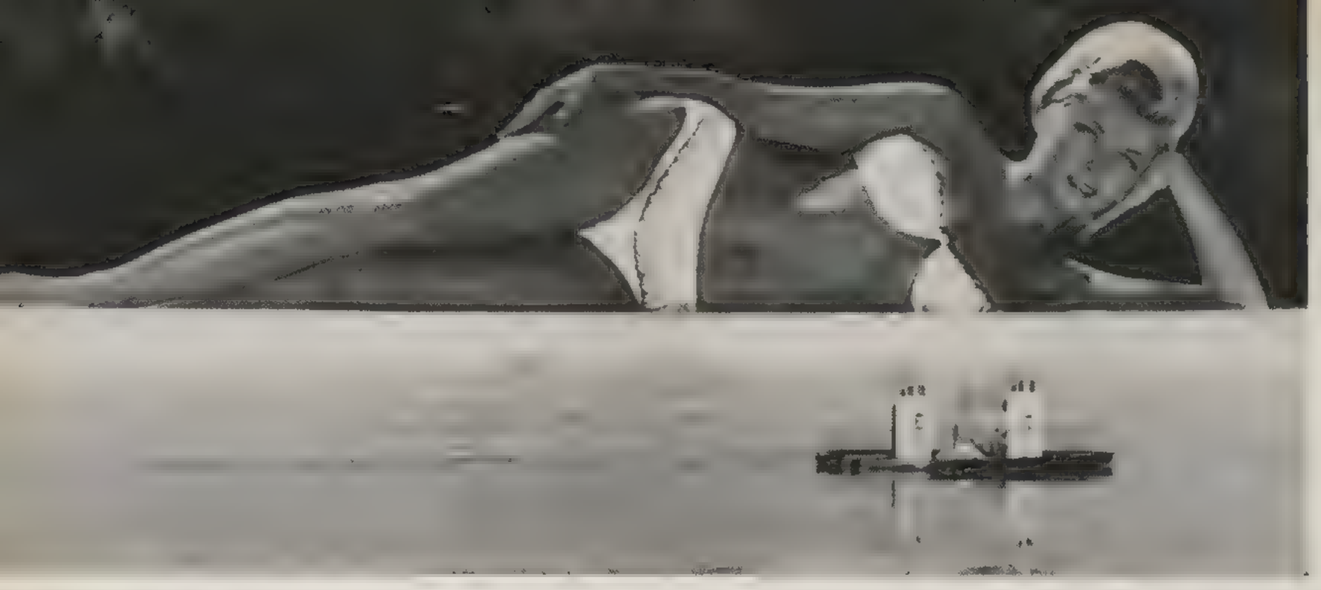


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Vogue's Spotlight: London (Continued from page 72)

page. Sometimes the reader who makes one decision is referred to what the author calls "a page of pedagogic material which tells him why his decision was wrong." What the authors want, apart from wishing to entertain, is to make people understand what problems face emergent nations.

The acme of participation, however, came lately in a play put on by the Arts Laboratory called *Chicken Curry and Poppadoms.* The play was not eventful, but during the performance the audience—or rather those of the audience who had paid an extra sixty cents—were served with chicken curry and poppadoms, the actors being the waiters and the meal being part of the action.

If not involving participation, then certainly experimental was a television play, *Invasion,* devised by Barry Bermange. The scene was a dinner party—English drama seems obsessed with food—attended by five people. There was a real meal but no written dialogue. The guests were meant to "chatter inanely," as the director expressed it. With unconscious humour, the people chosen to do this were not actors but lesser-known television interviewers. In the room next to the dinner party was a television set showing a violent documentary on Viet Nam. All but the hostess could see the television screen. In turn each guest became hypnotized by the documentary. Slowly the guest would turn from colour to black-and-white. Then he would become a charred body. As the play ended there remained only the hostess, still chattering.

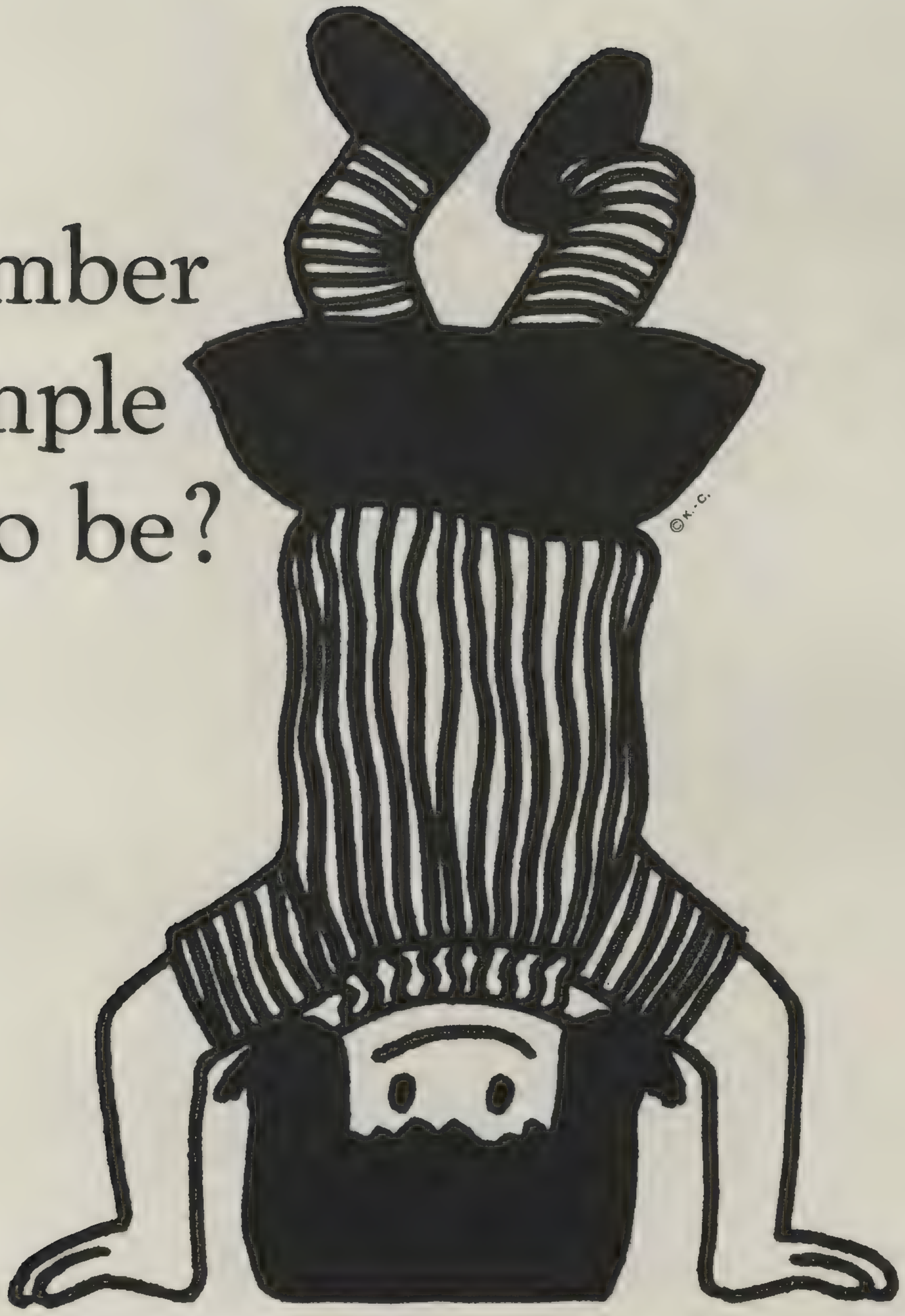
In the midst of all this it is comforting to think that some old-fashioned customs survive. David Eliades, the foreign correspondent of the *Daily Express,* has with a friend set down to write a best seller. It is called *And to My Nephew Albert I Leave the Island What I Won off Fatty Hogan in a Poker Game.* The two authors decided on a formula—spies, sex, Russians, Americans, humour. The one ingredient they eschewed was violence. The result is a funny book for which the British publishers have advanced $10,000.

And it is even more comforting to reflect that real talent and industry can have their reward. Patrick Garland, a thirty-four-year-old television producer of infinite charm and good looks, has been employing these two attributes to remarkable effect. Apart from his work for the BBC, which recently included an evocative visit to the London zoo in winter with Jonathan Miller, he has three plays directed by him running at the same time on the London stage. The first is *Forty Years On,* a public-school satire by Alan Bennett, one of Jonathan Miller's colleagues in the famous revue *Beyond the Fringe.* The second is *Brief Lives,* in which Roy Dotrice gives a solo performance adapted from the John Aubrey diaries. Dotrice wanders about the stage telling stories, gossiping, penning character sketches, and, of course, cooking.

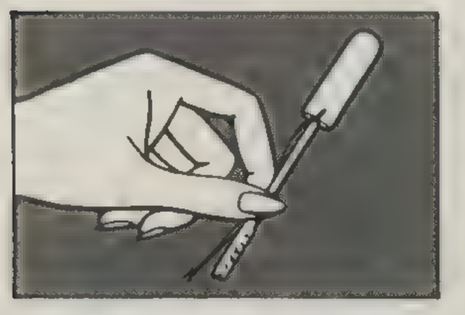
The third production is a musical called the *Stiffkey Scandals of 1932,* based on a strange cause célèbre of the 'thirties when the Rector of a Norfolk village was tried for immorality by an ecclesiastical court; the Rector claimed that he rescued fallen women. The Bishop of Norwich had him followed by detectives who produced rather scanty evidence that he gave to these unfortunates more than just the word of God. The Rector was unfrocked. He fasted for a week while floating in a barrel off Blackpool Pier. Finally he preached the gospels at Skegness, Lincolnshire, in a cage of lions. They ate him. The Rector's last words as he stepped into the cage were, "Three-thirty. Just in time for the evening papers."

Strange material, you may feel, for a musical. But Mr. Garland has captured the precise theatrical innocence of a bizarre cleric whose sad affairs occupied more column inches, the author claims, than even Hitler or the Spanish Civil War. A fact which may also shed light on why every full-blooded Englishman dreams of starting a new national newspaper.

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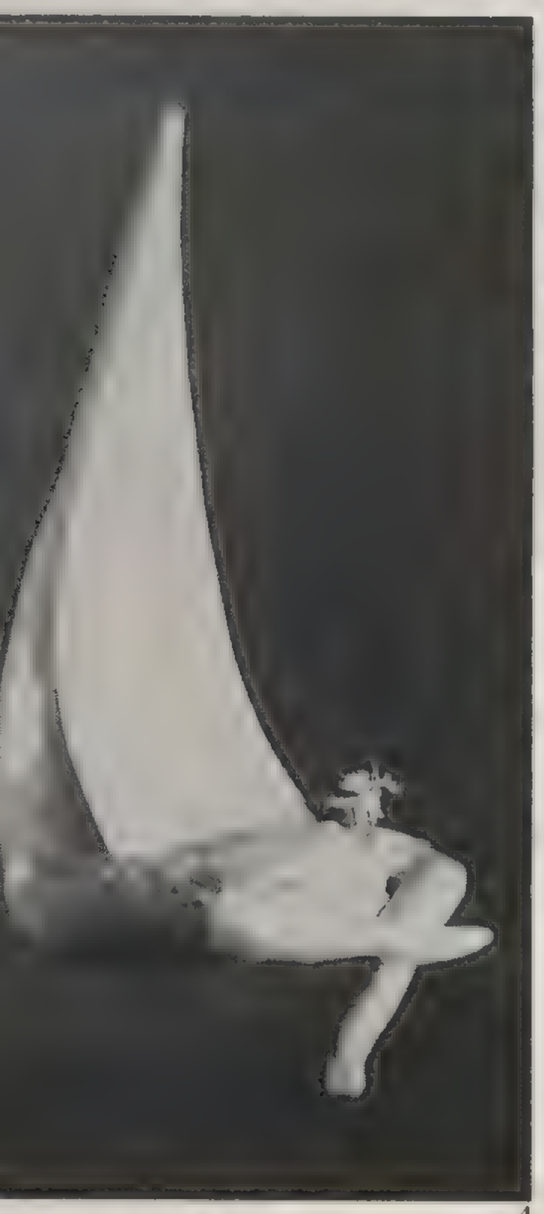
VOGUE'S DECORATING FINDS AND IDEAS FOR

FASHIONS IN LIVING

Patchwork explosion



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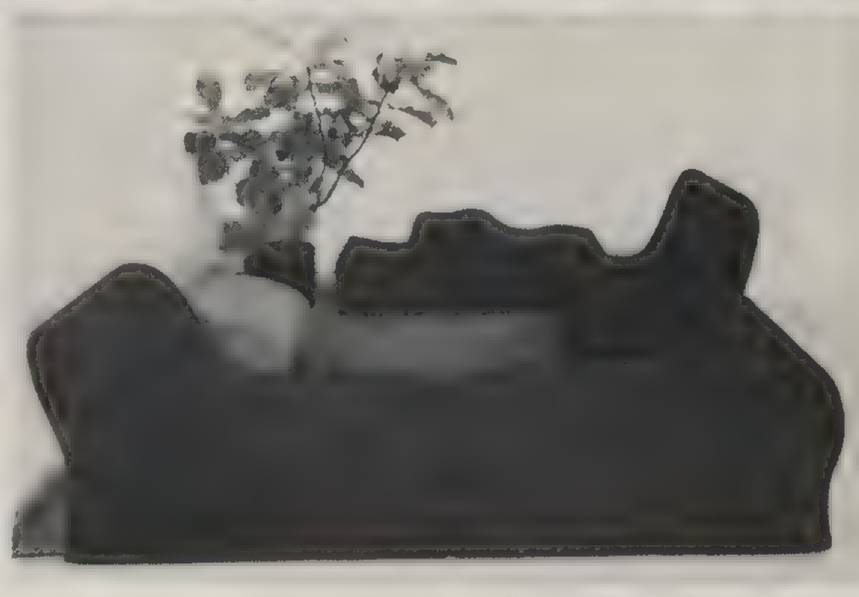
... delicious light for a summer house. **1.** Skirted in bright patchwork of many Paisleys, a table sets the pace for Seymour Avigdor's country house scheme. One Paisley is at windows, another curtains the walls, a third wraps flowerpots. Cotton prints, $7.50 to $8.25 yd., Boussac de France, 979 Third Ave., N. Y. **2.** Witty patchwork designs for needlework pillows, $65 ea. Woolworks, 783 Madison Ave., N. Y. White handmade cotton quilt, Elder Craftsmen, 850 Lexington Ave., N. Y. **3.** Superb velvet quilt, by The Freedom Quilting Bee, is on exhibit at the Hallmark Gallery. $135, Bloomingdale's, Lexington Ave. at 59th St., N. Y. A sheaf of Alsace cotton prints, ideal for patchwork. $6 yd., Brunschwig et Fils, 979 Third Ave., N. Y. **4.** Lady Buddha Chair, in white Fiberglas, cools a patchwork room. A hanging seat, a sculpture, by Nancy Halfant. $750 to order, Lee Nordness Galleries, 236 E. 75th St., N. Y. **5.** Warren Dingelman's all-foam sofa with strapped-on bolster in red-and-white duck. $190. Blue-and-white patchwork pillows, $8 ea., Richards-Morganthau, 225 Fifth Ave., N. Y. **6.** A suède patchwork pillow, $20, Bloomingdale's, shown on a Finnish camp chair in red, blue, or green lacquer, off-white duck. About $83, Stendig, 410 E. 62nd St., N. Y. **7.** Gavina Italian foam sculpture: it comes apart to provide five seating modules. Use wool covers indoors, vinyl out. $1,000. Fifteen colour combinations. Knoll Assoc., 320 Park Ave., N. Y. **8.** Wheeled cart, Chef's Helper, to hold a patchwork of cooking things. To order in brass and copper, or chrome. This one is 18″ x 36″ x 84″, $200. The utensils are also available. Status Steel, 311 E. 60th St., N. Y.



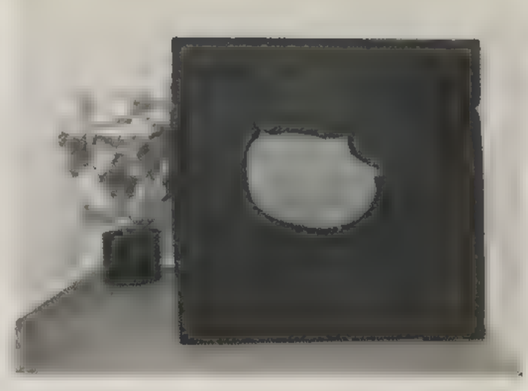
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MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

Shirts stand alone

Star-quality shirts go it without jackets, with great scarfs, belts for the look of Summer 1969

Thomas Kuhnke, right, got the message of the great shirt/great scarf combo immediately. Shirt—clear yellow embroidered in melon, ochre, $27.50. Scarf, a four-footer of brick-red, pine-green stripes on white chiffon, $16. Brown trousers, antique buckle of gold and chiselled-steel on wide belt. Together, about $100. Thomas in more Blades super-shirting, below, left—silk tunic blazing oranges and red, cooled with a lemon-sherbet-colour silk scarf. Tunic, $35; scarf, $10. All, Blades, 905 Madison Ave.





BERRY BERENSON

Diamonds—new print favourites. Above, navy-and-white cotton voile, $25; big white silk scarf, $10. Of course, a major belt: black leather and chrome, $16. All, Palacio, 830 Lexington Ave. Below, surah cotton, straw-yellow and terra cotta with white scarf. Bill Blass shirt, $30. At Bonwit Teller; Sakowitz, Houston.





Tie notes: Some men are having their black evening bows lined discreetly in white silk. De Casi, 37 West 57th St., makes them for about $10. . . . How wide the tie? Leading manufacturers vote three-and-one-half inches, four inches tops. "No gentleman would wear anything wider," one elder statesman states.

JACK ROBINSON



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Super-Bronze Make-up

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All together—a great look!

Germaine Monteil

JUNE, 1969

VOGUE'S EYE VIEW

THE BLACK AND WHITE LEG FOR SUMMER

Shining looks you just can't beat for pure smash, pure summer—and all right here in black and white. Shiny white shoe or white-and-black...black stocking or just-off-black...white dress or black. 1. A blunt-toed white patent mule strapped wide over black-lozenge mesh. 2. White spool heel and strap, black square-and-raised toe—this patent mule slips over a stocking of shiny anthracite. 3. White patent goes heel and tongue with black over a length of cob-wisp black. 4. A shiny white lizard-patterned pump is buckled in silver and has this stack of news—a squared black heel, in lively step with black net. 5. Bow-strapped black-and-white patent rounds to a pointed toe, curves to a spool heel—great with wispy black stockings. Corfam shoes by Roger Vivier; to order, Saks Fifth Avenue. Cob-wisp stockings, Givenchy; others, Maxandre.

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MARTINET



SUN-SEERS

Clothes for a great summer flashing across the sunshine and starshine of SPAIN

22 pages, all photographed by Henry Clarke

Sun-seeing is sun-believing . . . in clothes that spark a spirit of fun and rewrite summer into a great play that's marvellous entertainment. Clothes with a twinkle in their eye, bursting with energy, fizzing with fantasy . . . thrashes of colour and gleam that lighten the mood, turn up the glow. Sun-see for yourself on these pages, all photographed in Spain where, among the familiar fascinations, fresh excitement is developing about the land there and what's with it now—imaginative new ideas in architecture, landscaping, living. . . . The gypsy spirit, opposite, casing the Santa Cruz section of Seville with a donkey for a taxi—blues, brown, and earthy orange swirled into Paisley for a top, stripes for a skirt. Masses of gilt bells from the ears, ankles; a gleamy ring in the nose. Dress by Donald Brooks, of printed cotton; fabric by Julian Tomchin for Chardon-Marché. At Saks Fifth Avenue; Nan Duskin; Swanson's; Neiman-Marcus. Pakula ring in nose. Larry Reiter chains. Pakula anklets. Emily Wetherby shawl. Gypsifying the skin: Super Bronze makeup for glow, Super Sheen for gloss, both in swivel sticks; Sheer Pink lipstick; all by Germaine Monteil. The seraglio mood, above, in a flow of orange, black, and brown organza, sparking an evening on a balcony overlooking the pool of the Alcazar in Seville—harem pants, harem sleeves, deep-slit neck. Fingers ringed to capacity, a nose ring, twists of gilt ropes gleaming at the waist. By Teal Traina, of silk organza (Italmode fabric); about $250. At Bergdorf Goodman. All those rings, by Mark XIV. Sant' Angelo ropes. Jules Van Rouge belt. Tovar-Tresses braid. All coiffures on these and the next twenty pages, by Carita.

THE GYPSY-SEERS IN CRASHING PRINTS...BILLOWING PANTS





SUN-SEERS
IN GYPSY ORGANZA WITH FLOUNCES, FLUTTER

Play gypsy, dance gypsy, in flutters of colour, opposite, that reflect Spanish twilights and starlights. Two silk organza dresses here on a two-seater donkey for a clop through Seville—an all-colours print with long sleeves, flounced at neck, wrists, hem; a blue-to-lavender print, sleeveless, with flounced top, two tiers of skirt. Dress, far left, of Gourdon fabric. Mules made to order at I. Miller. Bernard Abrams pompons. Near left, of Bianchini fabric. Both by Oscar de La Renta. At Saks Fifth Avenue; Nan Duskin; Dayton's; El Palacio de Hierro, Mexico City. With both: Ruth Sanseguendo rings for On First. Waves of colour, right, that scallop and flower—silk organza with high banded neck, full sleeves, full skirt belling over cords on the legs. Dress: Mollie Parnis, of Tzaims Luksus-TSM fabric. At Saks Fifth Avenue; Halle's, Cleveland; Swanson's; Sakowitz. On the sun-seeing legs: Sant' Angelo cords and a tan assisted by Patou's Bronze de Chaldée. Both pages: Larry Reiter shawl.

HENRY CLARKE

Viva velvet – panne with a patina in the tang of claret, for marvellous pants with straight wide legs, riding backwards here through Santa Cruz, the oldest section of Seville. Shirt of hammered satin in gleaming white... a flash of scarf slipped through rings... ropes at the waist. Pants of rayon velvet, about $50. Shirt of rayon and acetate; about $43. Both by Anne Klein, at Saks Fifth Avenue; Wanamaker's, Phila.; Higbee's; Gus Mayer; Swanson's; Neiman-Marcus. Felt hat by Cerruti. Neck scarf by Far Eastern. Striped rings by Ruth Sanseguendo for On First. Fringed shawl on the donkey by Emily Wetherby. Other scarfs by Odyssey.

HENRY CLARKE

SUN-SEERS

THE GYPSY RIDER IN
SCARFED SHIRT
AND VELVET PANTS

The Apache face, done in sun and apricots—a great way to beauty cast in bronze. For a start, Sun Souci Bronzing Foam that aerosols, keeps skin soft, coaxes a tan. Enter apricots, blushing: Fresh Apricot Creme Rouge Blend, Smoky Apricot Eye Shadow Glow, Apricot Mousse lipstick. All, part of a plan called A New Taste for Apricot, by Estée Lauder.

SUN-SEERS

LITTLE BITS OF BLACK,
SLASHED, SLEEVED

More bare Bar Black. Left, a bit of top with open V-neck, bare midriff, little wrapped skirt. Sleeves fall. A Bar-Lon nifty of Enkalure nylon by Gayle Kirkpatrick (FairTex fabric). Top, about $30; skirt, about $26. At Bloomingdale's; Julius Garfinckel; Burdine's; Joseph Magnin. Scarf by Halston. Pakula rings. Anklet from Sona The Golden One. Tovar-Tresses long braid. Wrapped to shape, right, a black matte jersey dress with long right sleeves, deep V-neck sash. With a marvelous golden cross reckoned Dress by Joel Schumacher for Paraphernalia, of rayon (Style Trend fabric); junior sizes, about $38. Shawl by Larry Reiter. Cross by Thomas Robbins. Hairpiece and rings by Saint Angelo. Background: La Manzanera in Calpe, a complex of thirty stone duplex houses with terrace gardens, part of the exciting new architecture thinking of a bright young team in Barcelona, directed by Ricardo Bofill with sculpture by Xavier Corbero. Also on the rocky peninsula, Xanadu, as it was known to Coleridge, is now a housing development.

SUN-SEERS

MORE BREVITIES IN BLACK — LEATHER, VELOURS



HENRY CLARKE



HENRY CLARKE

DARK LITTLE

SUN-SEERS

NOON-BRIGHT
WITH WHITE

White-stitched navy jersey culotte, far left, done up Sam Browne with white leather straps. By Jonathan Logan, in cotton knit. About $36. Junior sizes. At Lord & Taylor; Jordan Marsh, Boston; J. W. Robinson. Burmel hair scarf. Elegant belts. White-laced brown velours shirtdress, left, cuffed at the very short sleeves and again at the very short hem. By Daniel Hechter for Fox Run, in cotton. About $35. Junior sizes. Bloomingdale's. Wrist bands from the American Indian Arts Center. White-braided navy terry, above, making summer's quickest rounds. Alice Blaine for Benson & Partners, of Avril (Alamac fabric). About $24. Bloomingdale's, New York; Filene's; Burdine's; Foley's; I. Magnin. Sant' Angelo hair tassel. Both pages: Battani sandals, Bernard Kayman sunglasses—and more facets of Bofill's Castle of the Golden Crowns in Sitges.

LITTLE

SUN-SEERS

NOON-BRIGHT WITH WHITE



Short coat, short jump, left, openly bright, openly summer—shirtsleeved white coat over a sleeveless jumpsuit with white top, red belt, red shorts. By Gustave Tassell, in silk linen. At Bonwit Teller; Nan Duskin; I. Magnin. Doro scarf. Sant'Angelo pompon ring. Bonnie Doon knee socks. Bernard Abrams pompon buckle. Zippy plunge, right, starting sleeveless and stopping soon—just so much bright-brown linen crossed by strapping white. Turnout (pants not shown) by Carol Antell for Terina; Irish Looms linen. About $85. At Saks Fifth Avenue. Hair rope: Stanley Postek. Ruza Creations wristlets. Snappy T-tunic, far right, scarcely longer than a hard-at-work shirt—navy bright with white buttons and a brace of lean white leather belts. Rayon tunic and pants (not shown) by Ginala. About $100. Altman's; Hudson's; Neiman-Marcus; I. Magnin. Accessocraft rings. Bernard Kayman sunglasses. This page: Calderon belts, Battani sandals. Bofill's Castle of the Golden Crowns projects new patterns across both pages.

HENRY CLARKE



STAR-SEERS

BLACK — FLOUNCED, WRAPPED



Flounced sleeves, flounced skirt, above—black silk organza giving castanet evenings a whirl of romance. By Bill Blass. Bergdorf Goodman; Wanamaker's, Phila.; Montaldo's; Neiman-Marcus. Little black neck shawl by Sally Gee. Necklace from Sona The Golden One. Rings by Pakula. Sequin: Body Jewelry by Thomas Robbins. Hair sticks by Paul Goren. Short wrap, long sleeves, right, and another provocative plunge—shawled, this time, by long white showering fringe. By Mary Ann Restivo for Something Special, in Enkalure nylon jersey (Fair-Tex fabric). Junior sizes. About $26. At Altman's; Jordan Marsh, Florida; Hudson's; Maison Blanche. David St. David scarf, at Altman's. Marvella beads. Belts from the American Indian Arts Center. And, in the background on both pages, the shutters click again on Bofill's Xanadu in Calpe.

HENRY CLARKE



TRANSPARENT

STAR-SEERS

WHITE EMBROIDERED
ON WHITE



Flowered tunic-shorts, above, fresh and cool as snowdrops pelting down on summer skin—and on a long-sleeved organza tunic circling over very short shorts. Rings by Marvella. Anklet-pomponned slippers by François Villon. Dinner dress covered with teardrops, right, almost as discreetly as a first party dress—white dotting white organza to neck, ankle, wrist. Paul Goren hair combs. Marvella rings. David Evins slippers, to order at I. Miller. Bernard Abrams pompons. Both transparencies by Elio Berhanyer, in St. Gall embroidered silk, are photographed in the tile-fretted early sixteenth-century Casa de Pilatos in Seville.



HENRY CLARKE



Black, white, crêpe flowers, above, coming together in a wide inverted pleat just beneath an Empire sash. By Geoffrey Beene; Ducharne rayon print. Bergdorf Goodman; Joseph Horne; Frost Bros.; I. Magnin. Sant' Angelo rings. Herbert Levine shoes. Bernard Abrams pompons.

LITTLE SUN-SEERS
SOFT AND SASHED

Pink and white and piqué, above, sashed and ruffled off to one side. By Jacques Tiffeau; Onondaga cotton. About $190. At Saks Fifth Avenue; Shillito's. Sant' Angelo rings. Battani sandals. Dove grey, shiny, below, sloping to shirtsleeves from a banded neck. Anne Klein; acetate jersey. About $50. Saks Fifth Avenue; Higbee's; Lazarus; Nordstrom Best. Belt: Anne Klein for Accessocraft. Aliata sandals. At Majaloba, the Seville *finca* of the Marqués de Salvatierra whose Carthusian horses—an ancient strain—are bred for nobility, gentleness, and pure beauty of movement.

HENRY CLARKE

STAR-SEERS

WHITE — CRÊPE PYJAMAS, CRÊPE COIF

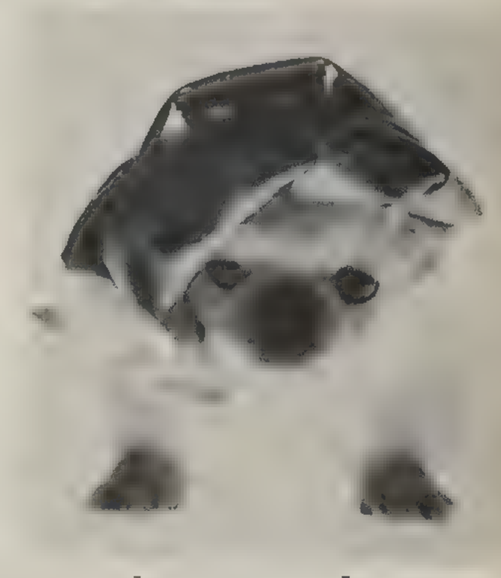
Bias-cut pyjamas, above, under a fringed white crêpe shawl. By Wilson Folmar, of Celanese acetate and rayon crêpe (Hargro fabric). Pyjamas, about $160. Shawl, about $100. Saks Fifth Avenue; Nan Duskin; Gus Mayer; Sanger-Harris. Delman evening sandals. Immaculate coif, right, riding romantically into the night—folds of white crêpe about the face falling back over a great fringed white shawl. Coif by Forquet. Shawl by Emily Wetherby. Rings, both pages, by Mark XIV. The Carthusian steed photographed on both pages is the Marqués de Salvatierra's Garboso XII.

HENRY CLARKE

BERT STERN

SUMMER AND YOU

Yes, you do. No, you don't.



You don't hide your head in the summer sand

Ostriches are to wear, not to emulate. To wear as here, framing a face and frosting a diaphanous shirt, a total look that implies this thermostat is completely under control. What you do *hide is your own hide. You hang on to your hat, to help keep a face whose tan quota has been fulfilled in an interesting but disciplined degree of sunned-ness. You retreat under floating, billowing clothes (one layer of cloth provides more heat resistance than 100% baredom). Saint Laurent designed the cool wave here: low-set straw hat, mother-of-pearl earrings. Silk organdie shirt, long patchwork skirt in Brossin de Méré satin—to order, I. Magnin. . . . Charles of the Ritz is the makeup maker responsible for the peached cheek, Gala Coral lipstick, and Liqui-Creme foundation coloured "Sand" —a translucent sand in which to hide a flaw, but never a wholesome, well-organized glow. . . .*

You get all iced up on doggy days? Your forehead, maybe—quick little applications of ice wrapped in tissue to soothe a fevered brow. But the beauty there, drinking long glasses of hot mint tea and looking as unmoved by the heat as a polar icicle—she's got a better idea. Wherever she is, Morocco or East Hampton, she seems to be aware that summer clichés are to be observed with a cool, cool eye. Everything constantly on ice—drinks, baths, food—is not a direct route to coolth. *The scorchier the day, the less ice in the drink.* And the hotter the day, the less alcohol. Alcohol reduces tolerance to heat, interferes with heat dissipation by constricting blood vessels, reducing circulation. Which is why wine spritzers and fruit-filled sangrias and beer are apt to be more cooling than Mr. Tom of the Collins family: less alcohol content. And why bottled spring waters come into their own as cocktail material. At one notable summer house, the prevailing chiller is a mix of mineral waters, one still, one bubbly: equal parts Évian and Perrier. . . . Summer. You laze, you loll. Right? Not entirely. *The body demands action to help it adjust more quickly to heat, to fend off exhaustion,* a fact long recognized by residents of the tropics. In the cooler hours there are hills to be climbed, breakwaters to be clambered over, beaches to be jogged—unique opportunities for the pursuit of limberness, the polishing of grace. . . . Summer. You eat light. Right? Right to an extent, as long as you maintain an agreeable balance of vitamins and minerals, keep the diet high in protein, low in (Continued on page 160)





Yes, you do: count the calories you use up— *25 if you leg it up and down stairs ten times. Tick off the ones saved by just walking—100 cals. per brisk mile. The kind of math to help you into critical summer shape—for a blowy little knitted bathing suit. Here, a Greek dress of black and white Dacron with bikini pants. For Catalina by Edith Thais. About $32. Altman's; Goldwaters; Bullock's, Southern California. Tovar-Tresses fall. Suga coif.*

BEAUTY *bulletin*

READY FOR THE ROMP AGE?

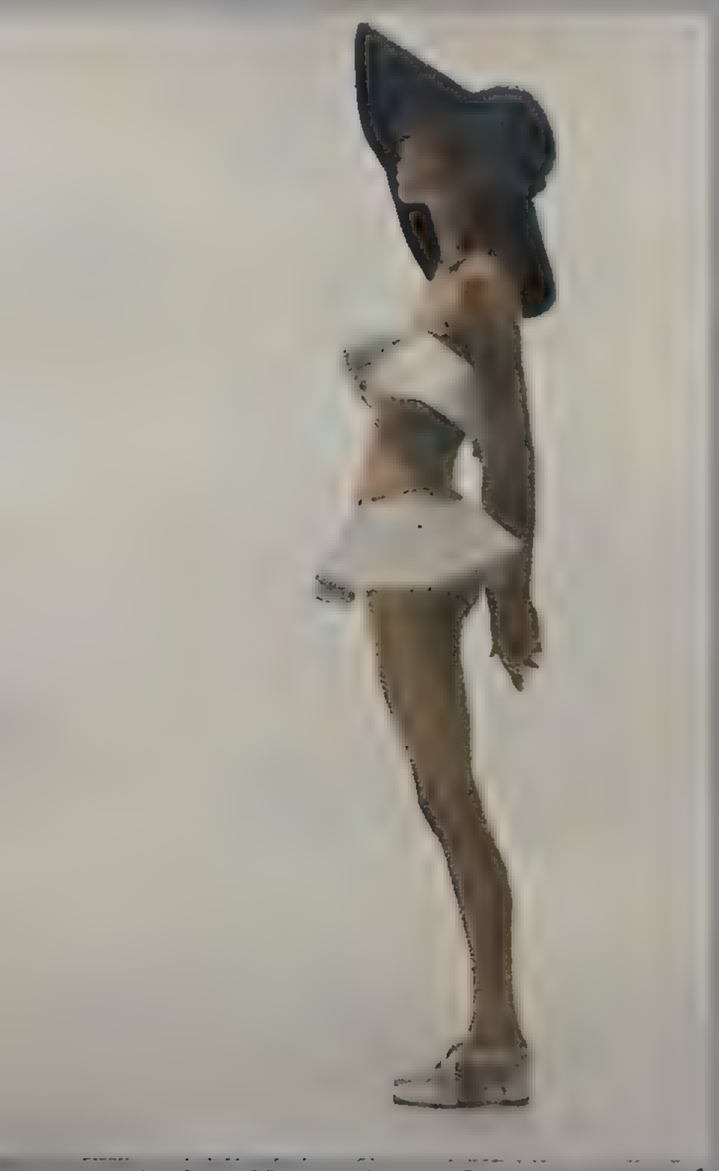
From Paris – gay little romps in summer shape



What's that tiptoeing around the house in the nude?

The sweetest feet on the beach beat, doing their homework. Property of an owner who's been stealing every possible moment to tiptoe, to wriggle toes, to strengthen a summer foothold. Wouldn't have a fortnight pass without pedicure, nails squared and smoothed. Wouldn't let a blemished toe go near the water when a piece of decorated moleskin could ring a camouflage. . . . Feet have grown one full size in the last twelve years. (National average: 8C for women, 10D for men.) Expanding with them: the number of cajolers that keep feet big on happiness. E.g.: Soap 'n Soak, new formula foot bath by the legendary Dr. Scholl's, whose European foot clinics save the holiday for many Americans with sightseeing eyes even bigger than their feet.

Ready for the girl with a narrow waist and long slim legs, *far left*—Givenchy's perfect black linen rompers pouffed under a flounced coat of pink-and-white flowered organza. . . . Show curve after slender curve of bareness, *left*, in a halter-top bathing suit by Grès—what isn't cut out is bright navy-blue linen. And what covers it up is the nifty little beach-toga, *above left*—simply pieces of pink and yellow linen held by a shiny brass button. Both: Veron fabric. . . . Another romp with Givenchy, *below left*—pink-and-white cotton flowers with a plunge of ruffles. . . . Ready for a two-piece bathing suit, *below*, that's nothing more than a couple of white cloqué petunia petals? You are if your midriff is. And if it's not, there's something



called a Slim Wheel about, a sort of rolling dumbbell that you use on the floor. We happen to know it wheeled-and-dealed 1″ of tum-tum and ¾″ of diaphragm off one man in one week. . . . As for the bathing suit, it's by Givenchy, of embossed nylon cloqué (Bucol fabric). Sandals: Mancini for Givenchy. . . . You're ready for the Grès dhoti dress, *right*, when your arms can brave this kind of exposure. . . . Snap up their tone with Whippersnappers, two wriggly, weighted steel paddles that propose to hasten and chasten a good deal of upper-arm surplus. Then on with the dhoti—lemony linen

BERT STERN





slashed to the waist, caught by a wide stitched belt (Chatillon-Mouly-Rousel fabric). . . . Enough sun? Take cover in Givenchy's caramel-and-white cotton plaid, *above*—boy-legged bathing suit under a matching shirt-jacket . . . huge black scarf under a large black hat. . . . Here's how to keep a good head on your shoulders while getting the most out of a bikini. Try a wig that's full of mischief—and keeps your own hair out of same. E.g., the blunt-cut Dynel crinière, *below*, styled by Alexandre, in outrageous colours for Courrèges who also did the teeny-weeny polka-dot bikini—red on white with a big red plastic disc that goes blink in the sun. Bonwit Teller; Sakowitz; I. Magnin. All other clothes: Bergdorf Goodman; I. Magnin. Everything, to order.





BEAUTY *bulletin*

THE EXERCISE BREAK

...with a boxer's jump rope

What is an exercise break? Like any other break, it's a brief, reviving pause in whatever you're doing—a breaking-off to do something else. Only, instead of having a cup of coffee (or yoghurt), you take a different kind of freshener: a quick little burst of exercise—the brisker, the better. The idea is to work up to the stage known as "huffy and puffy," everything in high gear—lungs pumping hard, heart beating fast, circulation going full tilt. . . . Experts in the health-and-beauty field believe that the exercise break is the quickest shortcut there is to feeling—and looking—a whole lot better, fast. Four or five short exercise breaks a day, they feel, do more good than an hour of hard tennis, or a morning of nonstop toil in the garden, once in a while. . . . A leading exponent of the exercise-break plan is Mrs. Deborah Szekely, director of two famous health-and-beauty spas—Rancho La Puerta, in Mexico, and California's palmy Golden Door. "We simply do not move enough in our *everyday* lives," said Mrs. Szekely recently. It's her opinion that almost any woman, at any age, can slip a few exercise breaks into her daily schedule somehow—often, by simply restructuring the things she does anyway. She can walk, rapidly—or bicycle—to some appointments instead of driving; do some errands on foot, not in the car; let the yardman go, and do the chores herself. Even the office worker can, perhaps, take a quick walk around the block instead of a coffee or tea break. . . .

But the best solution of all, and probably the simplest, is the one illustrated here—jumping rope. A marvellous conditioner—used by generations of prizefighters in training—it occupies little space; uses one small, easily portable piece of equipment . . . can be done almost anywhere—if indoors, it should be in front of an open window. (Exercise breaks should be oxygen breaks, too.) Of course, it's a good idea to check with your doctor first, if you have any doubts about your heart or any (Continued on page 167)

Summer plan, right, with a ***jumpsuit in it***
. . . you cover up in it, you jump rope in it, you jump the waves and swim around in it. From Oscar de La Renta Swimwear, of opaque black nylon with see-through sides of Lycra power net. $40. At Bonwit Teller.

Summer plan with mussel in it

. . . scallops, conches, too—Sardinian sea spoils reefed by Alexandre around the head of Marisa Berenson to point up some rivetting new summer eye-dears of John Robert Powers. Diamond Dazzle plays on the lids like a late June rainbow; a pastel pearl shadow rests on an undercoat of creamy eyelid foundation; is fastened firm by a colourless sealing overcoat. Cheeks glossed with Pink Copper, mouth with Honey Pearl. All cling as steadfastly to the face as a pearl would like to to its oyster. Makeupmanship well anchored—by the power of Powers.

HENRY CLARKE

ARNAUD DE ROSNAY



THE SUN AND SEA SEEKERS

DONNA INES TORLONIA

THE SUN AND YOU

What's in it for you and what's out

BY EARLE W. BRAUER, M.D.



EDITOR'S NOTE: *The questions that follow are ours. The answers are those of Dr. Earle W. Brauer, excerpted from a chapter of his new book,* Your Skin and Hair, *just published by Macmillan. Doctor, teacher, cosmetics consultant, Dr. Brauer wears several titles: Associate Professor of Clinical Dermatology, New York University Schools of Medicine; Associate Attending in Dermatology, University Hospital, New York University Medical Center; medical director of one of the world's most celebrated cosmetics research centres. This unusual meld of careers puts him in a splendid position to deal us a winning hand in the contest of Skin vs. Sun.*

There is little that's good and much that is bad in modern man's devotion to the sun. The bloom of youth is a constant sacrifice to this relentless god; it pays to do battle with him.

A farmer knows, and teaches his son, that too much sunlight even with adequate water can seriously injure the crops. A mother knows and ineffectually teaches her child that a suntan must be acquired slowly if pain and distress are to be avoided. But what this farmer and mother, this son and child, and most of the population don't know, or if they know choose to ignore, is that the same sunlight that is killing the crops is causing skin cancers on the face and hands. The same sunlight that produces the attractive and fashionable nut-brown skin tone, cultivated season after season, will thicken, wrinkle, mottle, and age the skin prematurely.

Sunburn—how does it happen? Sunlight is a mixture of several types of radiant energy: visible rays, which account for all the colours of the rainbow and permit us to see and appreciate the world about us; infrared rays that provide the warmth to our environment; and ultraviolet rays which can actually penetrate short distances through the skin to promote chemical and physical effects on living tissue. . . . If the exposure is great enough, the substances formed by this chemical reaction cause blood vessels in the dermis to dilate so that the skin becomes reddened. Unlike the exposure to simple heat which causes transient redness, this redness does not disappear as you leave the ultraviolet source.

In about four to six hours the dilated blood vessels allow serum (a blood component) to enter the tissues. This causes the dermis to become swollen; pressure and irritation to the nerve endings occur. Like any inflammation, your skin becomes tender to the touch. This is *sunburn.* If the sun exposure has been great enough, the serum poured out by the blood vessels becomes extreme. Blisters will form. It takes several days (Continued on page 114)

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Streaking: in for you

Summertime—and hair is swinging, with those marvellous coups de soleil of one's childhood, white-blond, like primroses in a meadow. The sun-shy can now pin, glue, tint them in their locks (see page 20); but Donna Ines Torlonia, left, a green-eyed Italian beauty, takes a summer lien on nature, lets the sun dry and streak her sea-salty hair at will. The sun in this case being the serene version that oversees Sardinia's newest village-by-the-sea: Porto Rotondo.

PATRICK LICHFIELD

SIGNORINA TESSA
CARMINE

DONNA MARINA LANTE
DELLA ROVERE

BEAUTY *bulletin*

SEA SEEKERS

Does seawater, by osmosis, do special things for the landlocked body? Is the soul receptive to minerals from the deep? So sages have sworn for centuries. If true, what's in it for you? Calcium, sodium, phosphorous, chlorine, iodine—body, bone, and brain builders, we'd like to think. Obviously not about to let the lore lapse, the glorious seekers here: beach buffs who live by the summer rules at Sardinia's Porto Rotondo. Rules that lure both horse and rider (Signora Agnelli) into the sea; call for a serious fifteen-minutes-a-day swim by Donna Marina; allow a luxurious unwinding if you're Tessa Carmine—content just to be where life is new, water unreal, and exercise (renamed pleasure) consists of getting up with the sun and walking into the—hopefully—health-giving waves.

SIGNORA ANTONELLA AGNELLI

PATRICK LICHFIELD



(Continued from page 111) for your body to heal such damaged tissues. . . . If acute sunburn covers a large enough body surface, about thirty per cent or more, serious illness may occur. . . . The delicate membranes and tissues of the eye tolerate ultraviolet rays very poorly. . . . Repeated overexposure may actually affect vision.

What makes a tan? The pigment-bearing and -producing cells in the basal layer of the epidermis become stimulated by the chemical reactions initiated by the ultraviolet rays . . . manufacture, deliver, and redistribute pigment to the basal and neighbouring cells so that the skin gains a tan colour. The epidermis also becomes slightly thicker. All this is nature's reflex for protecting itself, to some degree, from the injury caused by the ultraviolet light. The thicker and more pigmented skin reduces the subsequent ultraviolet light which can penetrate to the dermis to cause the reaction of an acute sunburn. For this reason your skin can better tolerate repeated exposure to sunlight after it has once become tanned. When you are removed from repeated stimulation from an ultraviolet light source, as when summer sun gives way to winter, the cells of all layers of your skin will return to a more normal activity and appearance. Excessively pigmented cells are gradually shed and normal skin tone eventually returns.

What are the facts about sun and ageing? An isolated instance of acute sunburn is hardly more than an experience in temporary discomfort. . . . However, a measure of irreversible damage to your skin has taken place. Future ultraviolet exposure will produce damage of its own . . . and need not result in evidence of an acute burn. Ultraviolet exposure to your tanned or partly protected skin also causes tissue damage. Although tanned skin will shield out the redness-producing factor of ultraviolet rays, it will allow through much of the deeply penetrating, damage-producing rays.

Although the skin damage produced each time is small, it is damage, added to damage, added to damage year after year after year that produces the major undesirable and unattractive features we usually associate with skin ageing.

Medical facts have established that ultraviolet damage advances the ageing process of the skin. . . . Suppose one of a pair of identical twins admired the bronzing effect of a good even suntan; lived by the rule—the deeper the tan the better. . . . Now suppose the other twin preferred to avoid unnecessary exposure; enjoyed outdoor activities in the summer but protected his skin so as to reduce the effects of ultraviolet light. . . . Forty-five birthdays have gone by and you meet the twins for the first time. . . . The skin of the sun worshipper looks older than that of his twin brother. At age fifty this difference will be more obvious; and at fifty-five and sixty it will be startling. Their skin will be anything but identical in areas of greatest sun exposure, such as the face and the hands.

The sun disciple's skin is thicker and more leathery; it has more lines. The colour is not at all uniform but mottled; it is lighter in some areas and darker in others in a mixed-up crazy-quilt fashion. There are numerous rough spots—warty growths (some of which may eventually become cancerous), particularly over prominent areas such as the forehead, cheeks, nose, and ears. . . . Many tiny veins are also visible on the (Continued on page 164)

PRINCE EDOUARD EGON FÜRSTENBERG

A mover in the sunspots of the world, this blond, super-looking brother of Princess Ira takes his tan and the good beach life where he finds them—which is all over the map. . . . Great swimmer, great sun, sand, and sea seeker, his current summer landing is the small, whitewashed village of Porto Rotondo in Sardinia (an island where visitors have been known to invent their own local colour with olive oil and a dash of vermouth—said to be a splendid way to step up a suntan).

PATRICK LICHFIELD

ELIZABETTA CATALANO

SEA SEEKERS

GIANNI BULGARI

Separating the man from his machine is hard since flying is his passion—especially this country-hopping, low-flying Ciamarchetti—but the man is the one with a good brown tan here. Surely acquired along the way to more important doings since he is the dashing head of the Roman Bulgari jewellery firm whose interests take him wherever the gem world beckons. A charming bachelor who flies himself from Rome to a new summer flat in Porto Rotondo in little more than an hour, Gianni Bulgari is also full of fascinating facts—where the best emeralds are (Colombia), the best craftsmen (Italy). Where you might find him when this astute, informed man is *grounded—skin diving off Sardinia.*



FACIAL FLIP-UPS: THE NEW FEMININE LOGIC.

Unless you are planning to be fat, your face will, in all probability, age well before your body. Bodies walk, golf, pile onto the tennis court, thump on the floor for fifteen virtuous minutes every morning. Faces just sit there, muscles indolent, letting gravity have its woeful way. Plastic surgery is the definitive corrective. Even men, ever more endearing in their rediscovered vanity, have learned how to lose, gracefully, the ungraceful dewlap. But for a woman, the preventive measure is the first, the canny move—the surest way to delay and perhaps do away with the need for correction. On the scene, Max Factor—always keen as mustard on delaying tactics—with an arresting announcement: the Geminesse Facial Fitness plan—in essence, an exercise break for your face. Each astutely formulated treatment has built-in activity to rev up the facial works, set them in rejuvenating motion. And, to further accelerate progress, gentle facial-exercising ways of applying each new recipe have been devised to quicken results. The integral five products are both imaginative and thoughtful. The first Thermal Moisturizing Facial ever foams out of its aerosol container piping hot, the better to administer its admirable blend of oils, conditioners, and moisturizers. . . . Stimulating Cleanser, applied at left in tandem with the Ooh-Ooh exercise, whips over your skin to zealously dispatch makeup and grime. . . . Exhilarating Skin Lotion is your rinse, your toner, your tingle. Patters on your face like rain on daisies. . . . Facial Firm Up, a sort of liquid isometric exercise, intends to tauten and smooth. A clear, rosy refinement, it primes a face for makeup. . . . Enriched Night Concentrate, rich as rubies, teeming with bedtime benefits in the way of suppleness and satin-ness of skin, goes on with a program of facial push-ups neatly calculated to sleek away under-chin treachery, as well as uninvited wrinkles. . . . More about Facial Fitness and its lively ways, page 20. (The ivory comb is from Caswell-Massey.)

PENATI

THE ART OF MANLY FACE-LIFTING

plastic surgery for all the serious men who really like women

BY PATRICK M. McGRADY, JR.

The Unisex gravitational field is tugging hard at one of the last feminine bastions: beauty surgery. For the time-ravaged male, anything goes: face-lifts, eyelid lifts, thigh lifts, dermabrasions, deep peels, nose bobs, ear trims, and even some out-of-sight kinky trans-sexual re-contouring—but that's another story.

A few plastic surgeons still refuse to fiddle with anything but male-pattern baldness and crooked features, but their number is fast dwindling. In ten years the ratio of male candidates for cosmetic surgery has increased threefold, so that today they constitute roughly twenty per cent of the total number of people seeking good looks through surgery.

These figures show what any think-for-herself woman has already concluded: men are bloody concerned about how old and how well they look.

Part—but only part—of this male plastic surgery phenomenon is explainable in terms of the new, extravagant Edwardian modes. Today men are spending half again as much as they did a decade ago on hair preparations, twice as much on clothes and ten times as much on scent, after-shave lotions, and treatment preparations. But behind the façade of self-indulgence and "let's see what they'll think when we try *that*," lie some rather cruel social and professional pressures. Although a face-lift may be a real-estate centi-millionaire's valentine to a sweet young thing, or the only way a fading actor can watch his TV re-runs without cringing, it may represent nothing less than survival itself to a psychologically murdered salesman.

Before jumping in, a note of warning: The newest specialty in plastic surgery is repairing the devastation of second-rate surgeons.

Still, when positive thinking, reservoir jogs, and the Drinking Man's Diet have failed to turn back the hands of the clock, more and more fretful males are tempted to opt for the services of a plastic surgeon or dermatologist.

Freud may be down and out today, but he was up and around long enough to sever many of our Puritan strictures. The dandy now has a comfortable psychiatric clearance. Vanity is in; self-neglect is out.

"Men in power," avers Professor Herbert Conway of Cornell, a veteran Manhattan surgeon, "ought to look the part. I've been amazed at people who've arrived at important positions in life, leaders of men, sitting together around a table, all with ears that stand out like a taxicab running down the street with both doors open."

As forward as they may be, the trade nonetheless sedulously examines male (*young* male, especially) applicants' motives for signs of unreasonable expectations and the future lawsuit. One doctor with a high percentage of rejects puts it this way: "I never get hurt by a patient I *don't* treat."

The senescent male's primary source of anxiety, far and away, is baldness. The correctives are plug, strip, or bi-lobe flap grafts—sometimes performed in combination. Pending the zillion-dollar discovery of a method of awakening the sleeping follicles under the bald pate, the plugs will remain the treatment of choice. An electrical punch (to remove fat fore, and hair plugs aft) is enjoying considerable vogue, but it should be noted that the biggest names (Joey Bishop, Dick Martin) favour the slower, more meticulous performance of the old manual punch.

These procedures have shortcomings, the most obvious being scarring on donor and recipient areas, hair loss up to fifty per cent, the need for long hair and forward- (Continued on page 168)





PEOPLE ARE TALKING ABOUT

PEOPLE ARE TALKING ABOUT . . . Bernadette Devlin, a small, hurtling Celtic girl with a passionate sense of wrong and a soft way of voicing strong truths who at twenty-two is a member of the British House of Parliament and a folk heroine in archaically religion-wracked Northern Ireland where she is also the heart and guts of a civil rights movement for a whole gap of silent people. . . . The sharp understanding, beyond shrewd wit, of *The Artist as Critic: Critical Writings of Oscar Wilde,* edited by Richard Ellmann, in which Wilde, under the heading "Phrases and Philosophies for the Use of the Young" wrote, "The old believe everything: the middle-aged suspect everything: the young know everything." . . . The longing lyricism of "Bird on the Wire," one of ten new song poems in the Columbia album *Songs from a Room* by Leonard Cohen, the magical Canadian poet, whose works are campus loves.

PEOPLE ARE TALKING ABOUT . . . The cinematic mess of *The Loves of Isadora* in which only Vanessa Redgrave comes through young and bewitching, or middle-aged and raddled, but always superb. . . . The gentle, new tax reforms that sound like the great conductor Richter who told the Second Flute at Covent Garden: "Your damned nonsense I can stand twice or once, but sometimes always, by God, never!"

PEOPLE ARE TALKING ABOUT . . . *Nashville Skyline,* the new Bob Dylan album in which Dylan is mellow, mature, his voice different, deeper but lighter, musical, soft rather than hard. . . . The sensible and sensitive book *Between Parent & Teenager* by Dr. Haim G. Ginott who wrote that "Teenagers who ask their parents for contraceptive equipment indicate by their very request a lack of readiness for adulthood. An adult does not shift responsibility on to his parents."

"1776"–A SMASH MUSICAL OF SUSPENSE

Although the idea of a musical about the Continental Congress of 1776 sounds like an amateur bore, the actuality has charm, historical soundness, and a sweep of drama remarkable in a set of clever characters who are hot, tired, and dulled with argument as a few revolutionaries try to convince all the delegates that revolution is the answer to their troubles with King George III. (*1776* won this year's Tony Award as the best musical.) In the photograph at the left, five of the delegates in a knowing cast: at the far left, Rex Everhart as Benjamin Franklin, a portly diplomat, devious, humorous, his mind and manners curved and polished. Seated: William Daniels as John Adams, whose character in this musical contains some measure of his cousin, Sam Adams. (John Adams of Boston, spokesman for a tough realism, was small, ferocious, arrogant, really told Thomas Jefferson: "I am obnoxious, suspected, and unpopular.") In back of Daniels here, Ken Howard as the brilliant, young, silent Thomas Jefferson of Virginia who wrote The Declaration of Independence and then had to listen while the Congress as a Committee of the Whole edited it, keeping some of his felicity of expression, deleting completely his attack on slavery. Next to him, Clifford David, who plays with fury Edward Rutledge of South Carolina, a stubborn, twenty-seven-year-old aristocrat. Finally, Ronald Holgate as Richard Henry Lee of Virginia, a boisterous, amusing 1880 Texan in cavalier clothes of 1776. What these characters know—extraordinary in any musical—is that all are committing a reasoned act of treason.

PENN





JACK ROBINSON

1 2

PEOPLE ARE TALKING ABOUT...

1. Lichtenstein's lithograph of Rouen Cathedral, the most subtle and mysterious of a set of six developing a theme first serialized in painting by Monet. "I just thought it would be funny to develop a quick way to make Monets," he said. The job, worked out with master printer Kenneth Tyler at the Gemini Workshop in California, was not quick. Taking off from his parody of Impressionism, Roy Lichtenstein substituted for Monet's changing light of day the changing emotional forces he could produce by using four colours combined in six ways. The dots, which in his earlier work caricatured a commercial printing process, now represent the basic unit of communication in our electronic world. These prints, individually powerful, together reinforce and explain each other. They will be at Castelli Graphics gallery in New York this month; Lichtenstein paintings on Monet themes will be shown in the fall.

2. Kenneth Tynan, a raky Britisher with responsive hands and insolent blue eyes, is a fork-tongued critic, the literary manager of England's National Theatre, and now the deviser of *Oh, Calcutta,* "an affectionate little erotic revue" that recently opened in New York. Another breach in the sluice gates of sexual candour, this show, "for the person who's had everything and wants it again," has a cast of five boys and five girls (directed by Jacques Levy) who romp, more than less in the raw, to music by the bearded five, "The Open Window." Open-ended, too, is the script written by twenty-one authors, including Samuel Beckett, Jules Feiffer, Gore Vidal, Edna O'Brien, Tennessee Williams, and John Ono Lennon. "I asked those people whose sexual fantasies I'd like to know about to record the thoughts tiptoeing through their heads on Sunday mornings," said Tynan. He chose the title, *Oh, Calcutta,* from a painting by Clovis Trouille, an eighty-one-year-old French painter of erotica who has *never* exhibited his work.

3. Mijbil, the canny otter who dashes off with the movie *Ring of Bright Water* right in front of wildlife-wise Bill Travers and Virginia McKenna (they also starred in *Born Free*). With a jaded clubman's face and a chuckle worthy of W. C. Fields, he even upstages the highlands of Argyllshire, Scotland, the noble setting for this gentle film. Openly sentimental, it coaxes tender smiles, gusty laughter, and a satisfying sob or two.

4. Julio Gonzalez, whose unique "Petite Maternité," a 1933 copper sculpture, has travelled with an exhibition of sculpture and drawings from the Saidenberg Gallery in New York to the Bellas Artes Museum in Caracas, Venezuela, for exhibition this month. Born in 1876 in Barcelona, Gonzalez, who died near Paris in 1942, was one of the first



4



5 FRANCES MCLAUGHLIN-GILL

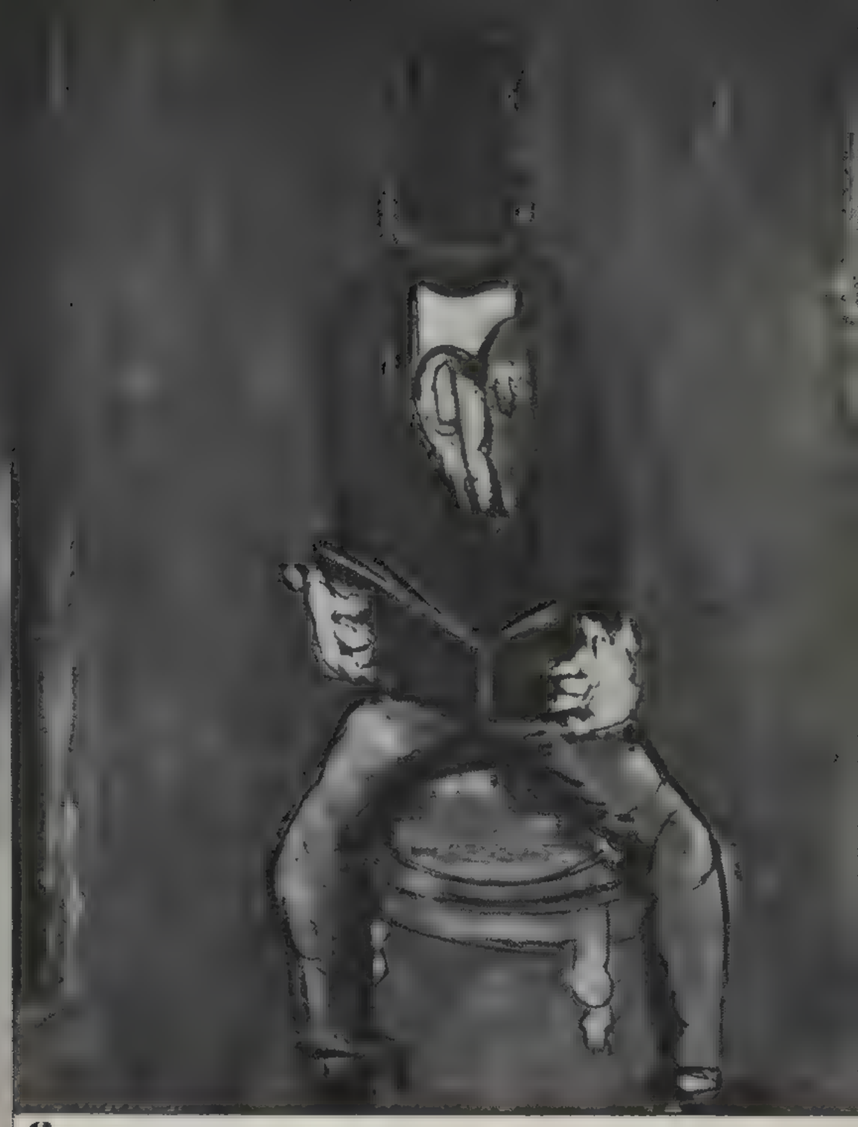
creators of welded sculpture and, in addition, a natural genius, inspired by nature. Like a drawing in space, "Petite Maternité" is skeletal, airy, a thirty-inch masterpiece that clearly illustrates what Gonzalez aimed for: "marriage of material and space."

5. Mary Roblee Henry, whose book *A Farmhouse in Provence* (Knopf) is a loving story of the regrowth of a ruined seventeenth-century *mas* through cross-pollination of American zeal and French rationale. An intensely feminine writer of quick ebullience and flashing imagery, she gives not a single "after" picture nor floor plan; instead, a life plan for those who can no longer bear city agonies. This American planted a part of her life on the bedrock of history lying beneath the wind, sun, and wine of the Vaucluse and, after a losing battle with the "greediness, charm, and overwhelming Frenchness of the French," won her house, a vineyard, and a warm embrace in the deeply sensual life of the Provençaux. Mary Henry met her husband, a French diplomat, as Vogue's travel editor; now a Vogue feature associate, she is writing a play.

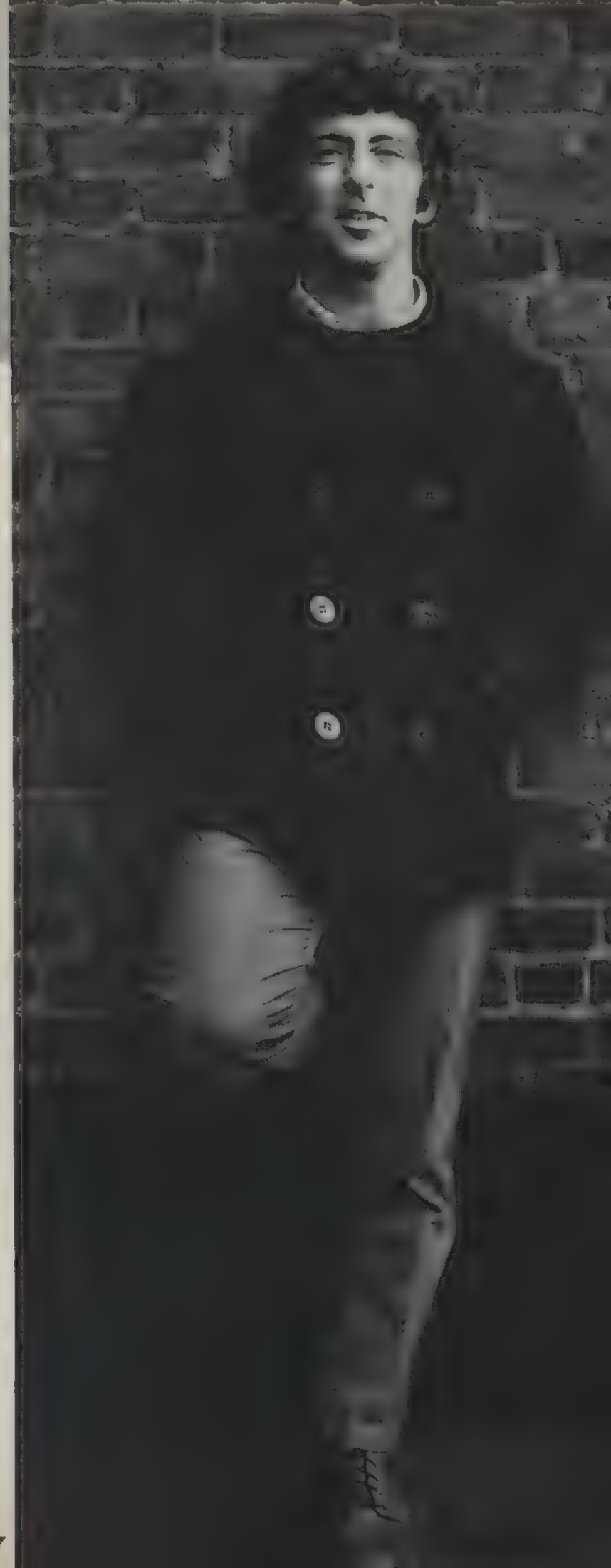
6. Max Weber, a short, round-faced painter whose deeply felt oil, "Sabbath Reading," 1943, was part of a small retrospective exhibition recently at the Bernard Danenberg Galleries in New York. A helpful influence in American art early on and a friend of Henri Rousseau, Weber, who died at eighty in 1961, had a free brush and a willingness to run happily through the various art phases of his time—he was in turn a Fauvist, a Cubist, an Abstractionist, an Expressionist, and, finally, a painter of representational fantasies in his most winning period.

7. David Ackles, a zealot whose pulpit is his piano. The downers' friend, he writes, plays, and sings some of the moodiest music since Frank Sinatra made crying in your beer a late-night fad in the 'fifties. A small marvel of a man in workman's clothes that can't disguise his museum-quality looks (Attic hero, Renaissance angel), Ackles uses a recitative style to beam attention in on his lyrics: many-levelled songs of helplessness and the heartbreaks of love—sacred and profane. His voice on his first album, *The Road to Cairo,* is grizzled, aged beyond his thirty-two years. But his topaz eyes still shine with the enthusiasm that made the movie lot his playland when he was the boy star of a dozen films with Rusty the Dog.

O. VERNON MATISSE



6



7



MAKING FUN OF THEMSELVES

THREE FAMOUS CARICATURISTS — DAVID LEVINE, ALAN ALDRIDGE, AND RALPH STEADMAN

PHOTOGRAPHS BY SNOWDON

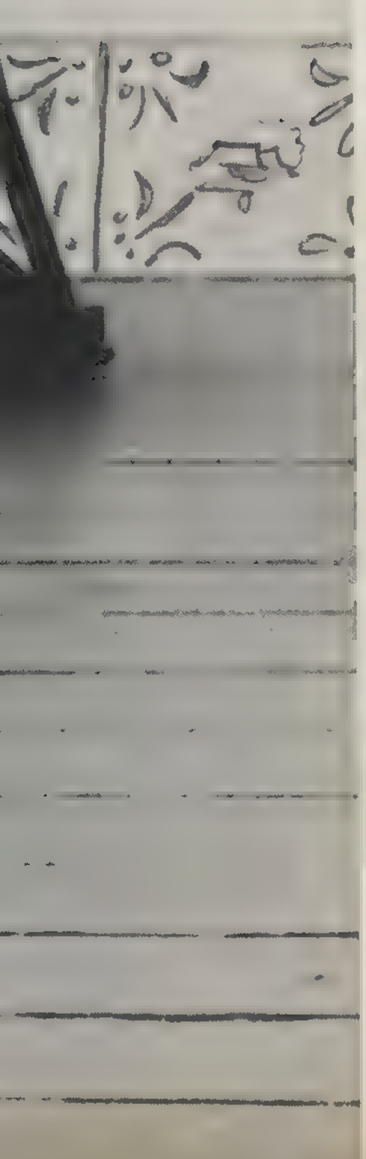
Shooting porcupine quills at the dartboards of their own images, three caricaturists turn their portraits by Snowdon into targets. "Satire is a sort of glass wherein beholders do generally discover everybody's face but their own . . .," wrote Jonathan Swift in 1704. In 1969, three master satirists, one American and the other two Britons—on these and the next four pages—looking through a glass lightly, put themselves on.

DAVID LEVINE

The great American caricaturist David Levine, photographed by Snowdon in his Brooklyn studio, *right*, *below*, and *left*, Levine retouched by Levine, with the pneumatic beret and jowly smirk of Rembrandt. "They say I look like an accountant," said Levine of the art directors—of *The New York Review of Books*, *Look*, *Newsweek*, *Esquire*, *Time*, and the other magazines where his incisive, biting caricatures appear. Those caricatures, with their significant details, coolly chosen, have something in common with the journalistic jokes of Daumier. In his fanatically neat studio with its photograph of Daumier, Levine draws as many as twenty-two sketches a month, not one taking him more than an hour and a half. "I never make a mistake . . . rarely a scrape. . . . I have to have a little twist of my own," said Levine.

No political, literary, or art figure escapes Levine's hatched line: President Nixon with a mouthful of California grapes; Dame Edith Sitwell, needle-nosed; Vanessa Redgrave as a loping Isadora; Jean Shrimpton, the model, with the face of the photographer Richard Avedon. Spared the fate of yesterday's newspaper, Levine cartoons, exhibited in New York and London (many appear in the London *Sunday Times*, the *Saturday Literary Section*, and other large European journals) are collected. "I'm a split life," said David Levine, the painter, of his watercolours—one is shown here on the easel—which are as tender, heart-bleeding, and small as his caricatures are steely, topical, and precise. His twelfth show of paintings, at the Forum Gallery in New York, was a boom sell-out; his subjects, monumental and amorphous, like figures in the Negev desert, are Coney Islanders and workers in New York's garment district.

Born in Brooklyn, Levine studied art at the Tyler School in Philadelphia and the Hans Hofmann School in New York. He still lives in Brooklyn in a tall, peaceful house with his dark-haired wife, and their children, Matthew and Eve. "I don't believe in the political power of a caricaturist. We only confirm opinion. But I would like to see something affected by what I do." Next to be affected: a rush of masochists for caricature portraits by David Levine.







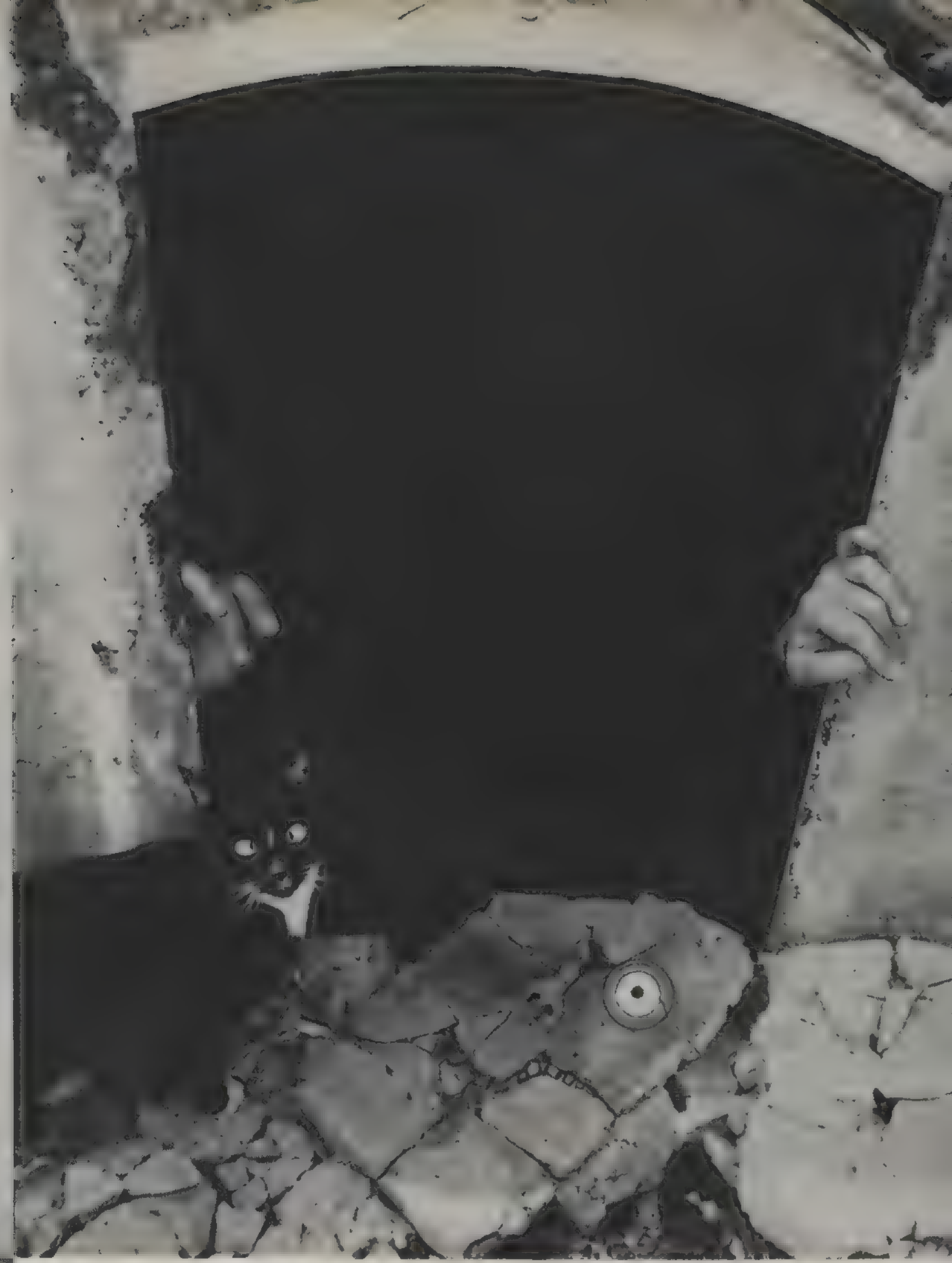
ALAN ALDRIDGE

As a boy actor touring the English provinces, Alan Aldridge bumbled into a graphics workshop (he thought it was an actors' studio), stayed for the nine-week course, and in six years reached stardom as—his term—a "graphic entertainer" who overthrew the centuries-old decorum of British design. *Above*, Aldridge takes a part in one of his own mad daydreams: flashy, butterfly-coloured contour maps of "fairground fantasy embellished on reality." At *right*, he appears as a brooding, mediaeval firebrand plotting his next overthrow. He has already brought the old chaste, stuffed-shirt Penguin book covers into the present, revolutionized the London *Sunday Times Magazine* covers, and set off waves of giddy posters. In his studios off Charing Cross Road in London, twenty-six-year-old Alan Aldridge is now inventing new companies to produce his newest ideas. His goal, "to brighten up people's lives . . . add wit and charm to things that have been dull for three hundred years."

SNOWDON









RALPH STEADMAN

Ralph Steadman is a social satirist who is simply not amused by the ridiculous world he sees. He painted over the photographs *above* and *left*, using his deadly serious talent for clarification by distortion against his own attractive, implacable face. At *right*, the real Steadman emerges from the ruins of corrugated-iron complacency, ready to jolt Britons with a new caricature, book, poster, or cartoon. Speaking in a flat, clear voice, Steadman illustrates the follies, ironies, and cynicisms of his age. This cold-chill humour has been published in London by *Private Eye*, *The Observer*, *The Telegraph*, and *Punch*. Some of the cartoons in his book, *Still Life with Raspberry or The Bumper Book of STEADman*, just coming out, were almost too strong for British print, nearly blocked publication.

When Ralph Steadman is not sketching in acid, he gently writes and illustrates children's books, one of them a story about storks that dive into the Red Sea to dye themselves pink like flamingos; another, *The Little Red Computer* (published in the United States by McGraw-Hill), is about a romantic electronic brain that flunks out of computer school but goes to the moon, poetically. American children can also see Ralph Steadman's drawings in *The Little Prince and the Tiger Cat* by Mischa Damjan. Next, Steadman plans to put his three children to Work on a Book.

SNOWDON





The wonder Child

JULIA IN HER FRENCH KITCHEN

BY MARY ROBLEE HENRY

"It's all a drama! Sometimes we do a dish twenty-five times. We taste it. We throw it out. We start again until it's perfect. Experience plus experiment . . . and tonight you are our guinea pigs." A gloriously stalky, laughing gamine, six feet two, Julia Child, the American supercook, is jubilantly in charge of her Provençal kitchen at her house in the South of France. Above the solid peasant table where she cuts, scrapes, pounds, and seasons, hangs a pronged sausage rack dangling braided garlic and bouquets of herbs. Under glinting copper pots sit brass weights and scales, "everything we need for kitchen experiments and American measures." The *batterie de cuisine* programmed on a blue wallboard by her husband, Paul Child, stretches from shelves of tins and staples to the wall where the stove (bottled propane) and white enamel sink ("no dishwasher—not enough water pressure") stand beneath windows facing a tableau of Provence. At the door, yellow, red, and orange plastic streamers flap to a hillside olive grove where "Mini Mouche, our cat-in-residence plays"; a lane leads to the old stone farmhouse of Julia Child's French co-author, Simone (Simca) Beck, and her husband, Jean Fischbacher. "We love the fresh summers and fall air of New England, but we spend winter and spring at our getaway in Provence . . . more a joy than a rest," said the Childs of their pink Mediterranean house with a perched village framed in every green-shuttered window. There Paul Child paints; a shepherd's *cabanon* is his studio. There, Julia Child cooks; the kitchen is *her* studio.

"Now we're going to cook up a storm, testing two tremendously secret recipes from the new book. The fish course, sole with a mousse, has a sauce with crawfish butter. In New England I would use lobster. Then we'll have duck—poached, boned, moulded with foie gras and chilled in an aspic of port wine." Relishing every image, chortling as she talked, Julia Child with her extra-long arms looped a Cézanne-blue apron around her waist. "A professional chef's apron, I get them at Au Roi du Bleu, a special Paris shop for blue work clothes." She handed one to Simca and they began their pas de deux: Simca, blond, intense, shelling the crawfish with grim concentration, her (Continued on next page)

JULIA CHILD, off-television, the American French chef photographed for the first time in *her* French kitchen, *left*, where she is shown thirteen times happy with a still secret fish dish, *pain de poisson cardinal*, for Volume II of *Mastering the Art of French Cooking*, to be published in 1970 by Knopf. (The recipe for this new dish appears for the first time on page 161) "Enjoy" is the maxim of Julia Child, tall, blue-eyed, perpetually amused, who, on a hundred and four educational television stations, has, for millions of Americans, turned haute cuisine into soul food. The show-by-show account of those recipes, *The French Chef Cookbook*, has sold over 125,000; *Mastering*, over 300,000; her next television series will be in colour—"I'm sick of grey strawberries." Now at work with her co-author, Simone Beck, and Paul Child, her husband, "my love, kitchen engineer, painter, and taster," Julia Child splits between two working laboratories: her kitchen by a green garden in Cambridge, Massachusetts, and her kitchen by an olive grove in Provence.

MARC RIBOUD





JULIA IN HER FRENCH KITCHEN

THE WONDER CHILD IN ACTION

Dizzying aromas rise from the stove in Julia Child's Provençal kitchen, where, *left*, she samples the crawfish sauce she has sieved, pounded, and ground, *far left*. For this, "the eleventh kitchen we've designed," Paul Child engineered the instrument panel, drawing an outline under every hook on the blue wallboard, *above*, so that no utensil is ever out of place. (See page 161 for a chart of this *batterie de cuisine*.) Julia Child, who believes that "people should cook with whatever makes them happy," feels best with heavy-gauge professional pots and pans and carbon-steel knives that sharpen easily. "This kitchen is where we experiment with French products before translating them into American equivalents for the new book. Then," said Julia Child, "when the recipes are good, you want to lick the pages."

horned rims sliding down her delicate nose; Julia, buoyant, strapping, heaving a huge black marble mortar onto the table. "It takes strong hands to be a good cook . . . you have to be rough and tough." With a pestle the size of a baseball bat, she began pulverizing the pink shells into a mound of butter. "This flexes the muscles and the butter gets far better mixing than in a blender," Julia shouted joyfully above the bangs, booms, whams, zonks. "At the Cordon Bleu that splendid chef, Max Bugnard, kept fourteen G.I.'s and me pounding all morning just to make a tiny ham mousse—it was a great lesson." The pestle crashed to the floor and the cat sprang, stiff-haired, to the table. "Ne t'en fais pas, Mini Mouche, it's time to make the purée." With hard strokes, she pressed the pungent butter through a sieve into a bowl. "A very French thing, this dish, you don't lose anything. The crawfish go into the sauce, the shells into the butter, and the rest into the soup." Simca left the shivering fish stock to dip into Julia's bowl: "I find that very buttery." Julia sampled. They eyed each other over the spoon. "Zut, alors, more shells. A madly complicated recipe, this is only the sixth time we've done it. We tried it out on Sam Chamberlain, but so far it hasn't even a name."

"What about gâteau de poisson?" suggested Paul Child, a former diplomat.

"That might be taken for a fish cake. . . . I know, timbale . . . that's a French word Americans like. We have to name the cold duck, too." Julia Child unmoulded the boned ducks from a Creuset casserole as Simca Beck unscrewed a jar of giant Greek olives for the garniture. "They're monstrous," she decided reaching for smaller Spanish ones, dribbling them into a simmer of wine.

"This duck is too green and brown, we need more colour."

"I would leave it that way . . . starkly."

"Flowers? We used marigolds with suckling pig, with a big one for the eye."

"I know, a decoration of lemon . . . bon! We'll call it canards en gelée au citron."

The kitchen was jumping and Julia Child was happy. "There are not that many mysteries to cooking. Some people don't want others around because they don't know what they're doing. I *know* what I'm doing so I don't mind company. One of the great pleasures is working with Simca." Simca has been Julia Child's name for Simone Beck since they first met in Paris. "I came to France with my love, Paul, the day after Truman was elected, and for (Continued on page 172)

MARC RIBOUD

Little eves– hems anywhere



Little evenings, little parties. Clothes at ease, lengths a matter of whim.... Shawled shirt, left, of white organza—the shawl collar floating to the elbows over full sleeves. Long dirndl skirt, all white, of dull-and-shiny stripes....Plus: a fringed neck scarf, ropes at the waist. Silk blouse, about $55. Skirt, Estron acetate and silk (Chardon-Marché fabric); about $60. Both by Brigance for Fornarotto. At Lord & Taylor; Jordan Marsh, Florida; Montaldo's. Vera scarf. Ropes by Garay. Marvella rings. Marquise-cut lace, right, of heavy beige cotton mounted over a long skirt of black cotton broadcloth. Beige linen shirt with a knee-length black fringed scarf looped over; a black patent belt. Shirt, of Moygashel linen; about $10. Skirt, about $50. Both by Brigance for Fornarotto. At Bergdorf Goodman; Jordan Marsh, Florida; Montaldo's. Crêpe scarf by David St. David. Rings by Mark XIV. Tiny pleats all over, far right, making a zigzag pattern to catch light on a twinkly mauve fabric. Pearly buttons, wide sleeves, drawstring waist. We added long baubled chains. By Stan Herman for Mr. Mort, of rayon and Lurex (Style Trend fabric); about $110. At Saks Fifth Avenue; Dayton's; Neiman-Marcus. Chains: Coro. Monet. Marvella ring. Suga coiffures. Tovar-Tresses hairpieces.

BERT STERN



ELIZABETH,
PRINCESS OF TORO

H

ey days– nifty
new crop of summer gear.

These are the days, hey—pages of nifty little threads to string out through summer, pared away to bare minimum and often priced to match. Good looks to latch onto, jump in to, mix up with skirts and pants. Elizabeth of Toro loves the look of tiny clothes, has just the tall, small-boned figure to wear them—all long polished lines like an attenuated African sculpture. She is, in fact, an African princess—the princess from the Mountains of the Moon; she's also a British barrister, and now a model as well. Summer wrapping, left: a sleeved, white crêpe dress that opens a wide wedge of décolletage before it wraps and ties above a wink of skirt. Dress, with pants to match, Toma design for 52 Bond at Eve Boutique, of Arnel and nylon (Blue Ridge-Winkler fabric). About $55. At Lord & Taylor; L. S. Ayres; Joseph Magnin. Neckbands by Stanley Postek. Ribs and ropes, right: a U-scooped smidge of ribbed navy knit that covers the arms and bares the rib cage above matching navy short shorts—knotted white rope's the rigging here. By Beldoch Popper, of Durene cotton. Turnout, about $18. At Henri Bendel; Hutzler's; Higbee's.Sant' Angelo rope. Makeup: Beauty Bronze, newest hue of Beauty Base Liquid Make-Up from Kenneth. Coiffures, these eight pages, by Alan Lewis of Kenneth.





ELIZABETH,
PRINCESS OF TORO

H

eydays–
all the small ways

PENATI



The jumping-off point, left, for all kinds of good looks—Princess Elizabeth in a little black knit jumpkin that's free and easy as a leotard on its own, the perfect base to which to add a tiny skirt, great pants. By Gayle Kirkpatrick. A Ban-Lon playsuit of Du Pont nylon (Fair-Tex fabric). About $45. At Bloomingdale's; Julius Garfinckel; Neiman-Marcus; Joseph Magnin. Ray Strauss scarf. Sash by Elegant.
Teeny T-shirt dress, above, of navy terry cloth piped in white with a thin red edge—a pip to nip about in these J-J-and-A months. By Kathy Paschalides for Knit-Wit, of Orlon. About $20. At Macy's.
Bits and pieces, right: small hits in summer stock—skintight pullover of navy wool button-bound in grosgrain and dipped into a shiny red fake leather wrapskirt that buckles to one side. By Daniel Hechter for Fox Run. Pull, about $16; skirt, junior sizes, about $19. End of June at Best & Co.; Woodward & Lothrop.
The play thing, below, is a wagon-red playsuit of knitted wool that buttons to the waist, plunges right into the sun-and-water scene. By Juliano Knits. About $24. At Henri Bendel. Stanley Postek rope in hair.





The heyday of the shirt dress, the white scarf, the long tunic

Plum lovely, left, this plum-coloured canvas shirtdress with bright white touches —a wide elastic belt and a fringed white scarf. By Adele Simpson, of Galey & Lord Dacron and cotton. About $110. Doro scarf. Both at Saks Fifth Avenue. Dress, also at Wanamaker's, Phila.; L. S. Ayres; Gidding-Jenny: Nordstrom Best. The complement in the air: Collage Perfume of Adele Simpson. Long white tunic and pants, right; good clean fashion, good clean colour— little knitted wool tunic with stand-up collar, short sleeves, and big patch pockets; belted in tan leather over straight white pants. Turnout by Kimberly, knitted in America. About $110. At Bergdorf Goodman; Hutzler's; Gus Mayer; Neiman-Marcus; Bullock's, all stores. Sant' Angelo ring. Shoes by Olofdaughters.



Heydays—and later

Two little dresses that make hey while the sun shines—can be seen awfully well after dark, too. Black voile, left: a delicious little dress with a Directoire air—squared, bared bodice and fluttery pleat-cuffed sleeves; a high gathered waist. By Gayle Kirkpatrick, of Dacron (Klopman fabric). About $90. At Lord & Taylor; Burdine's; Halle's, Cleveland; L. S. Ayres. Necklace by Sant' Angelo. Brown knit, right: small, small-sleeved bodice carved out and buttoned, sashed under the bosom above a swingy gored skirt. By Kimberly, of wool knitted in America. About $80. At Lord & Taylor: Rich's; Hudson's; J. W. Robinson. Cadoro necklace with Sant' Angelo heart. Olofdaughters clogs.

PENATI

VOGUE PATTERN 7622

VOGUE PATTERN 2172

The heyday of the long white scarf with suède... jersey

VOGUE PATTERNS

Nine yards of fringed white silk, left, wrapped and wrapped about the throat, then falling on soft, supple butternut suède—a long tunic cut like an extended polo shirt and pulled straight over short shorts.
Shirt: Vogue Pattern 7622.
Shorts: Vogue Pattern 2172.
Suède by Janice Leather. At Macy's: Strawbridge & Clothier; Bon Marche.
The fringed scarf: David St. David.
Longest ascot of creamy matte jersey, right, spills the length of its own soft little cling of a shirtdress—both held close by a linked metal belt. Vogue Pattern 7619.
Of Antron nylon jersey by Brauer.
At Bloomingdale's; Halle's, Cleveland.
Bagatelle belt. Throat-wrapping necklace by Cadoro. Pattern details, page 32B.

VOGUE PATTERN 7619



GALANOS — THE LIGHTNESS IS THE LUXURY

Galanos goes soft all over—not a single hint of the construction that has gone into making these clothes and not the slightest trace of constraint. Just chiffon. Air. Pleats. Smocking. Tucks. Marvellous freedom. No wonder Galanos sets such store by his craft's most difficult skills in order to give beautiful cloth his own pure line... and this time, if possible, he surpasses even himself. Pleated black chiffon pants, *left*, worn with transparent air and transparent cape—winging out over bare arms and a chiffon tank top. Lord & Taylor; Jacobson's, Michigan; Amelia Gray. Necklace by Arline Fisch for the Lee Nordness Galleries. Pleated taupe chiffon shirtdress, *right*, breezing out from rows of tucks as trim as a man's dinner shirt—the sweater tossed over bare shoulders is a cardigan of taupe chiffon. At Bonwit Teller; Maison Blanche; I. Magnin. Both turnouts, in Bianchini silk.



PENATI



GALANOS PRINTS – LIGHTNESS AND LUXURY

Smother of tiny flowers, furor of tiny pleats. *left*—pink, café au lait, almond green, yellow, and black sheer georgette ballooning above banded wrists, crossing above a rope-sashed waist. Bianchini silk. Bergdorf Goodman; Neiman-Marcus; Amelia Gray. White going at shivering speed, *right* unwinding stripes over black chiffon—great full sleeves and short full skirt beneath a chiffon jacket blown free as a scarf. In Sormani silk. At Bergdorf Goodman; Jordan Marsh, Florida; Swanson's; Frost Bros.; I. Magnin.

GALANOS SMOCKING – LIGHTNESS AND LUXURY

Black chiffon smocking to the waist, *right*, and a braided satin sash—the Galanos signal for a flutter of gathers and a deliciously free little flare. In Bianchini silk. At Bergdorf Goodman; Nan Duskin; I. Magnin. A ravishing pucker of flowers, *far right*, wrapped by a scarf above a wide-open plunge: clear pinks, deep gold against black—sheer lightness, sheer luxury, and yards of air. Bianchini silk. At Bonwit Teller: Nan Duskin; I. Magnin. And colour from deep ocean gardens: Secret of the Sea Golden Red lipstick by Dorothy Gray. Coiffures, these six pages, by Hugh Harrison.

PENATI

LE STYLE PAULINE

IT TAKES IN ANY COUNTRY, SWEEPS ANY ERA, STOPS FOR NOTHING BUT THE EXACTING EYE OF BARONESS PHILIPPE DE ROTHSCHILD

BY VALENTINE LAWFORD

As a reflection of Pauline de Rothschild's character and charm, her apartment in rue Méchain in Paris can only be compared to her enchanting bedroom in the château overlooking her husband's world-famous vineyards at Mouton, near Bordeaux. In Paris, as in the Médoc, the interior that she has created is as revealing of what she is like as are her voice, her features, her gestures, and her clothes. Her choice of surroundings and her way of life are indicative of a style so individual and inimitable that one is tempted to renounce any attempt at analysis and to define it purely and simply as *le style Pauline.*

By Paris standards, this is not a large apartment. In essence, it consists of scarcely more than four rooms, all of them modest in size. It is the apartment in which, as Pauline Fairfax Potter, she lived before her marriage to the Baron Philippe de Rothschild in 1954, and in which she has lived ever since, while he, for his part, has continued to live in his own house in the avenue d'Iéna—a seemingly eccentric arrangement that has, paradoxically, not prevented them from spending probably more time (Continued on page 159)

Left: Pauline de Rothschild, "a green thought in a green shade," wearing a green mink coat in her garden, the grass, deliberately left uncut.
Far left: Her bedroom, an exquisite jungle of eighteenth-century wallpaper with a steel-and-brass bed tented in taffeta, designed by Pauline de Rothschild. Over a Russian table of opaline, enamel, and metal hangs a seventeenth-century mirror-barometer. On the floor near a Louis XVI chair: a dressing-mirror of Tula metalwork.
Below: Night view to the oval salon, past a seventeenth-century terra-cotta sphinx set in pinks and catnip.



HORST

LE STYLE PAULINE

Pauline-isms—the subtle, unmistakable stamp of the Baroness Philippe de Rothschild on her Paris apartment. Near right: In the stone-floored oval salon with its Louis XVI furniture, the striped taffeta curtains are tied as in an eighteenth-century French painting seen and remembered by Pauline. On the wall, green silk covers protect two Klee paintings from the bite of the sun. Far right, top: In the work-room, a steel-framed sofa with pull-up screens designed by Pauline de Rothschild after a screen made for Marie Antoinette. Over the sofa, a seventeenth-century English mirror and painted panel. Above, left: Detail of the lavish, carefully elaborated passementerie icing taffeta upholstery. Above, centre: The garden at dusk, a composition of shapes and textures with boxwood, rosebushes, a round basin, and, in the distance, yews and chestnut trees. Above, right: In the workroom, two chairs by Jacob stand on an old blue-and-ochre Spanish carpet. Along the wall a smooth wooden plank rimmed in polished silver serves as a writing shelf. On it, two Toledo collages, and, pinned to the wall, photographs clipped from magazines. Right: A lesson in the arts of Pauline de Rothschild, the largest room in the apartment, the salon vert, *a woodland of magnificent eighteenth-century Chinese wallpaper, combines treasures and inventions, unexpected juxtapositions and levels. A long, low, double-cushioned sofa faces chairs by Nadal,* ébéniste *to Marie Antoinette, across a gold-shot tapestry originally woven for screens or chair backs. Light glows from shaded silver candlesticks set low. Lower still, the rolling straw trays edged in steel that serve the Baroness for both storage and table space. The English mirror with Chinese églomisé figures, and the crystal-flower chandelier, its chain swathed in green silk, are both eighteenth century. Opposite page: A detail of the* salon vert *with, on one of the low straw trays, K'ang Hsi vases, each with a tall iris. On the floor at the right, a Canton enamel candle-lantern. Far right: Caught in the doorway of her bedroom, the presiding genius of this extraordinary, magical living place, Pauline de Rothschild*

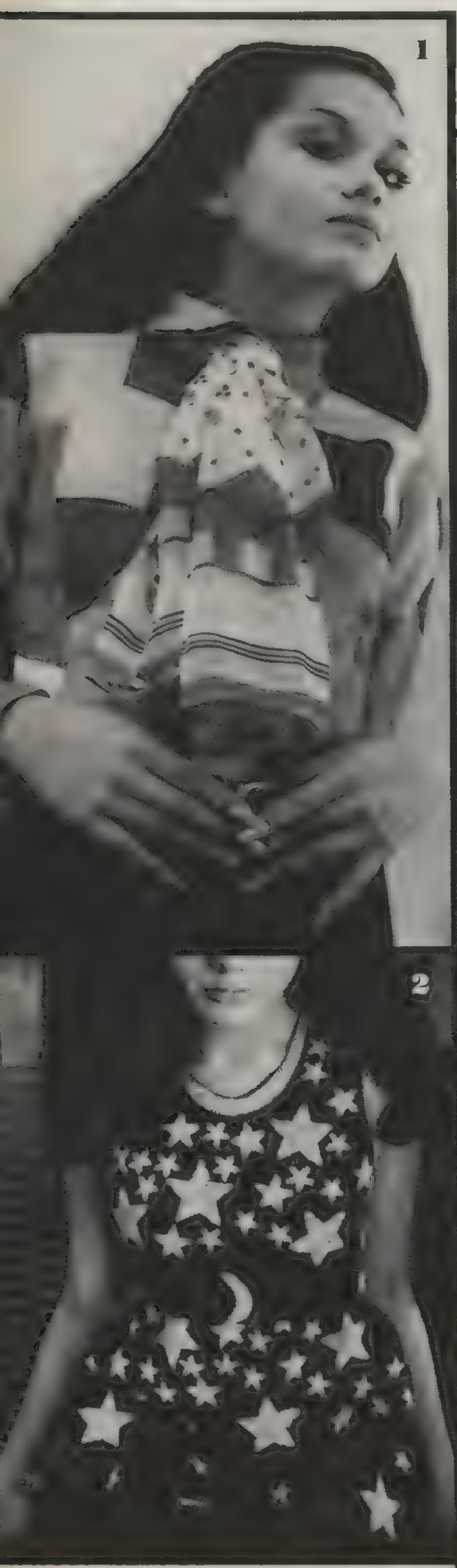


HORST



VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS



JACK ROBINSON



Patchwork . . . Patchwork . . . *Snippets and snaps, single scraps and exquisite bits—they're pieces that are together. And that's patchwork. And that's the fabric that makes fashion in lots of patches of the world right now. . . .*



CATERINE MILINAIRE

1. Shirt patched together from pieces of silk. By Sarff Zumpano. $180. Bonwit Teller. Patchwork printed chiffon scarf from Vidal Sassoon, London. . . . **2.** A piece of the midnight sky—silver sequin stars sewn on blue silk. To order. Bob Bugnand's boutique, 200 East 62nd Street. . . . **3.** Long coat and skirt made of cotton prints patched together. By Mountain Artisans, 715 Kanawha Valley Building, Charleston, West Virginia. $190. . . . **4.** Tunic of apple green panne velvet appliquéd with Christmas green. $25. The Sweet Shop, 28 Blantyre St., London. . . . **5.** Emanuelle Khahn's "bonjour" to patchwork, fake jaguar and cheetah pieced together. Owned by Joanna Shimkus. Quasar F1 boutique, 24 rue Boissy-d'Anglas,

Patchwork...Patchwork



Paris. . . . **6.** A blaze of red, white, blue patchwork—very patriotic—solid sequin skirt by Bob Bugnand. To order. 200 East 62nd Street. . . . **7.** Tondelayo in town—a little bare midriff citydress printed like patchwork. $43. At Serendipity 3. 225 East 60th Street. . . . **8.** In Morocco, it's an ancient art. For instance, wine leather handbag, stitched patchwork-y all over in saffron silk. $5. In the *souks* of Marrakesh, Morocco. . . . **9.** The astrology patched boot—silver and gold heavenly bodies sewn on blue leather. About $55. To order at Granny Takes a Trip, King's Road, London. . . . **10.** The real thing, an antique silk and velvet patchwork quilt cut up into a cardigan and culottes. $200. Serendipity 3, 225 East 60th Street.

More on next page

VOGUE'S OWN BOUTIQUE *Continued*

It's fun to shop in the city

. . . it can be an adventure, like being in a European city . . . you can go to this special store for this. And then to that shop for that . . . and wherever you go, you can wear bare legs and sandals and little nothings that are, of course, really somethings. . . .





CHARLES TRACY

COIFFURES BY FRANKLYN WELSH



There's the cheese store, above, and if they know you're interested, *they're* interested. And a figure can go just tasting—Roberta's into the Port du Salut now at Cheese Unlimited. . . . What Roberta's got on: a couple of Indian scarfs and a matte jersey shirty-shift, the colour of Brie. $39. From Etcetera, 427 Fifth Avenue. . . .

At the meat market, left —and to that renowned meat market, the Tingaud establishment, Daryl dares to bring her dog. . . . But then, it's Daryl—in her white denim shorts, $10, and white rib-knit sweater, $20. From Veneziano, 819 Madison Avenue . . . her loopy suède shopping bag by Murray Kruger. . . .

The greengrocer, right, can be one of the better scenes of the day—such lovely smells to smell, colours, shapes to see and voluble conversations to carry on. . . . Azi makes her voyage in Knit-Wit's blue terry-cloth shirtdress. $20. At Knitsophrenia, 13 St. Marks Place. . . .

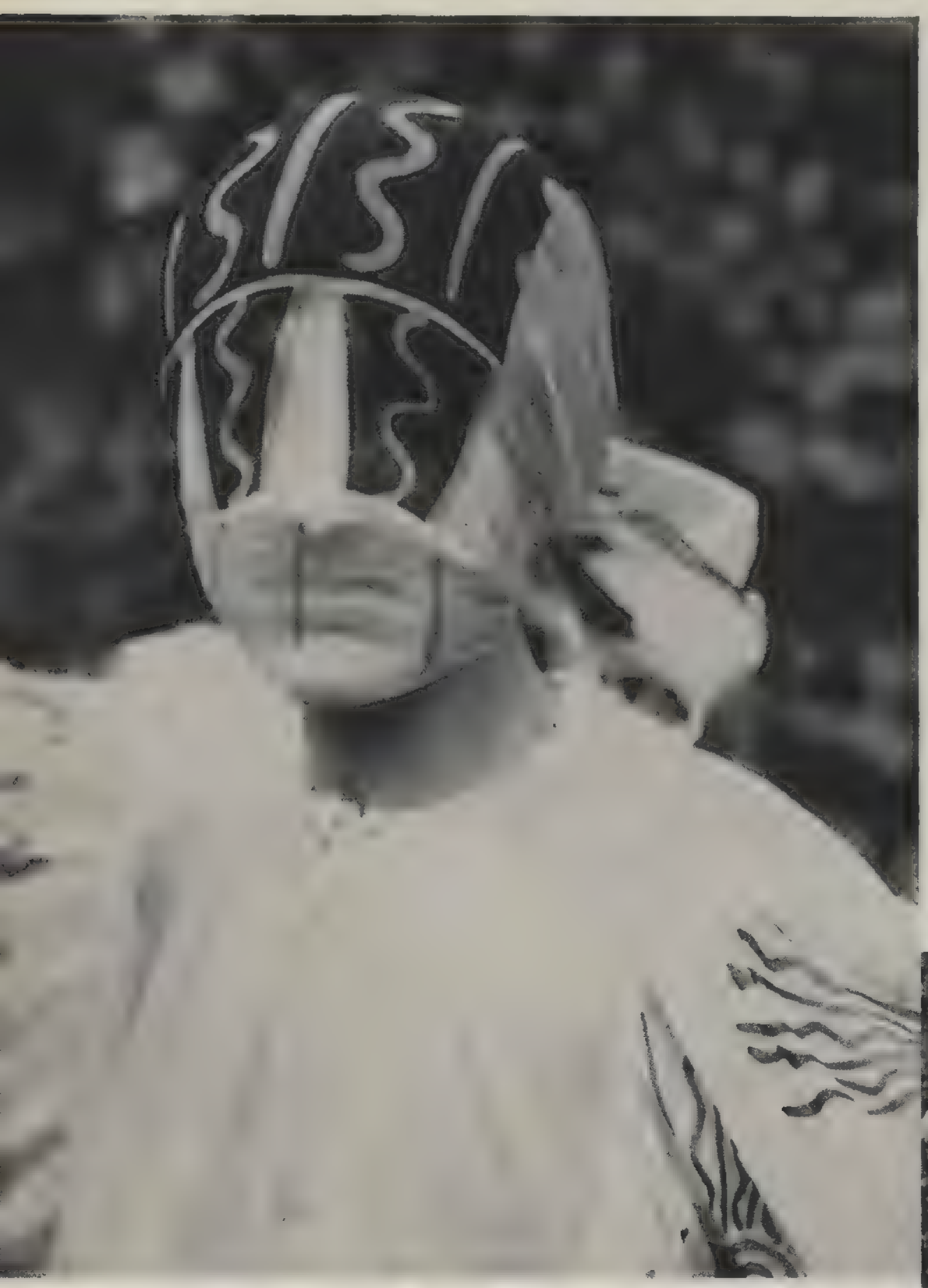
Mitsuko wears flowers to the flower shop, below, because one flower certainly deserves another . . . when Mitsuko visits Tucker's, florist, she wears her "cutting-garden" flower-print cotton. $40. From Jax, 15 West 57th Street. . . .





More on next page

VOGUE'S OWN BOUTIQUE *Continued*



Fascinating, like a Magritte painting, above, the way our heroine wraps her head in a chiffon scarf . . . and what better surrealist way to show off a beautifully printed scarf of black, pink, blue on white chiffon. . . . Designed and sold by The Fulham Road Clothes Shop, 160 Fulham Road, London. . . . ***It goes with an "interior" robe,*** right, large and loose, same print. $20. . . .

London:



CATERINE MILINAIRE





The Fulham Road Clothes Shop's the new place. One of its designers, left above, Zandra Rhodes in an extra-long, flow-y scarf; $12. . . . Above, visiting sisters from Manhattan, Oxsana Prystay wears sheer pants, an organza jacket over pink ciré step-ins. All, $70. Myros Lava wears handkerchief-point pants, a poncho of pagan print. $35. The Fulham Road Clothes Shop, 160 Fulham Road, London. . . .

London: Happy is the bride it rains on here, too. . . . Everybody came in their individual, delightful way of putting themselves together. . . . It was ***Melissa Fairbanks's*** and Richard Morant's wedding day, and Melissa (right) arrived at the church, on the arm of father ***Douglas Fairbanks, Jr.,*** in white georgette. . . . ***Among the guests,*** below, far left, Julian Lloyd in green velvet; Victoria Ormsby-Gore in an antique dress from Portobello Road; John Radziwill quite conservative; Alice Ormsby-Gore in purple velvet from the Chelsea Antique Market (originally from Saks Fifth Avenue); and Christopher Sykes in striped velvet. . . . Below centre, father Douglas Fairbanks, Jr., and a small guest. . . . Below right, father, bride, and ***matron of honour,*** Victoria Van Gerbig in her red boots, red plaid dress. . . .

CHRISTOPHER THYNNE





Le Style Pauline

(Continued from page 151)

every day in each other's company than most contemporary married couples.

Rue Méchain lies in a part of Paris that is neither particularly convenient nor currently fashionable. Paul Valéry once described the *quartier* as consisting of heaven and hell, meditation and madness, the observatory and the prison, the great telescope and the guillotine. Half a century ago, in a house a little further down the street, lived at the same time Proust's clerical friend, the gentle Abbé Mugnier, much beloved by the French *monde*, and a Russian refugee named Ulyanov, better remembered by the whole world today as Lenin. The Abbé later recalled his former fellow *locataire* as "a nice neighbour on the floor above, very quiet, very polite."

An unusual tranquillity—an almost provincial feeling of somnolence and seclusion—is still the street's greatest blessing. The back of Pauline de Rothschild's ground-floor apartment gives onto a delicious garden. In the mid-eighteenth century, when the house was built, this was a neighbourhood of market gardens. The soil is still excellent. Through the open windows of the apartment come the scents of boxwood and catnip, roses and pinks, wisteria and jasmine.

Indoors. priceless eighteenth-century painted Chinese wallpapers of flowering trees and perching birds against a tender-green background turn the two larger rooms into additional trompe-l'oeil gardens. In every room the furniture is predominantly Louis XVI: exquisite chairs and sofas made by the most celebrated *ébénistes* of the period, richly upholstered in oyster-white or yellow silk, embroidered with pink and white flowers or blue-and-white striped silk taffeta, edged, encrusted with the kind of intricate, elaborate, extravagant passementerie which no one any longer seems to have the skill and patience to fabricate except in France.

In the oval salon and the *petit salon*, or workroom, blue-and-white K'ang Hsi bowls hold each a solitary, enormous, bitter-yellow French marigold or a few white stocks or calla lilies. In the *salon vert*, there are K'ang Hsi vases on the chimney piece and K'ang Hsi flagons on black lacquer stands in the fireplace. In every room, too, there are memorable examples of what one can only describe as Pauline's personal chinoiserie, with its characteristic blend of *raffinement*, inventiveness, and practicality..

Spacious Oriental trays of fine straw matting, bound in steel, mounted on casters, and used to hold choice objects and useful books and papers, stand on the floor of the *salon vert* within easy reach of anyone sitting on the long, luxurious sofas—with steel frames and steel feet and double mattresses—designed by the Baroness after the sofas made for the eighteenth-century aesthete King Gustavus III of Sweden. Pale-green silk covers protect from the sun two paintings by Paul Klee, close to the window of the oval salon. In the *petit salon*, a smooth plank of wood. rimmed with a two-inch-wide strip of polished silver, serves simultaneously as a bookshelf and a writing table.

There are striking instances, too, of the Baroness's taste for wilfully irregular but invariably felicitous spatial arrangement, a talent for the lopsided that approaches genius. The splendid flowers in their K'ang Hsi containers are cut ruthlessly short—all but decapitated, a few centimetres at most below the bloom. Two superb eighteenth-century crystal chandeliers hanging on silk-swathed chains from the ceiling of the *salon vert* are both noticeably far to one side of the room. The stupendous blue-and-white striped baldaquin in the bedroom—a series of asymmetrical loops or swags of silk taffeta, as preposterously logical as rococo stuccowork or a cloud formation—is supported by steel posts of an austere simplicity and slimness. Single tall-stemmed irises, a delicate Canton enamel lantern, a little mirror of Tula metalwork, a basket of pencils and writing pads are as likely as not to find themselves placed—and well placed—on the floor.

There may be a prevalence of eighteenth-century furniture and objects. But the Baroness's taste is eclectic and experimental, anything but static or "safe." Two Toledo collages, a black-and-white Mark Tobey, an assortment of photographs cut from newspapers as well as two seventeenth-century Japanese painted panels showing incidents from *The Tale of Genji* look down onto the Louis XVI *chauffeuses* and the antique Spanish carpet of the *petit salon*, where she writes. Yet, nowhere is there even a hint of the self-conscious juxtaposition of incompatibles, let alone of a weakness for picturesque clutter for its own sake.

On the contrary: One of the hallmarks of *le style Pauline*—as a decorative style or as a way of life—is a more than normal capacity to eliminate the nonessential, whether animate or inanimate. For all her love of luxurious detail—and she was famously capable of creating an atmosphere of luxury long before she had the material means to surround herself with beautiful objects—her apartment is actually rather sparsely furnished. For all her sensibility, her mind is of a tougher fibre than most.

The Baroness's rooms have been designed to please herself. So much the better if they should chance also to please others. Her *petit salon* is primarily a place for her to work in. Her bedroom is a room for her to dream in. More exactly, it is itself the perfect waking dream: an arbour of painted foliage merging with the live trees and flowers outside that seem less to belong to a real garden than to some privileged pleasance idealized by Fragonard, with terra-cotta sphinxes and a stone-fringed basin and a bush or two of yellow-pink roses set against yews and chestnuts and rising from waves of uncut grass.

There is no dining room. Yet, the very absence of such turns out to be an additional delight. If one is invited to lunch or dinner, one's sense of happiness in the offing is heightened by one's uncertainty about the pre-

(Continued on page 160)

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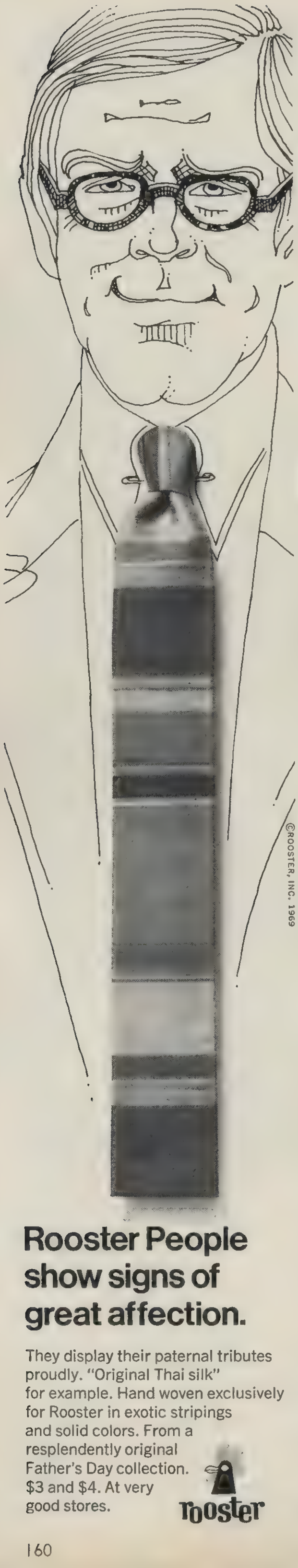
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rooster

Le Style Pauline

(Continued from page 159)

cise venue of the occasion. Like an eighteenth-century hostess at home, Pauline de Rothschild lunches and dines wherever she feels inclined: sometimes, in fine spring or summer or autumn weather, under an awning on the little garden terrace, and for the rest of the year in one or another of the three salons, most often in the largest one, the *salon vert*, where there is room for only ten people to sit, at most. Here, as at Mouton, her guests can always confidently expect to enjoy incomparable French cuisine, the best wines in the world, and perhaps the greatest pleasure France still has to offer to a foreigner: general conversation for hours on end: well-informed and witty, mellifluous and argumentative, and the more outrageous and paradoxical the better.

Few women have the Baroness's ability to turn the most thoughtless sallies of her guests of an evening into gems of wisdom on the morning after. Few know so well how to combine the love of solitude with the love of friends. Probably none shares her capacity to project her own magic: to view daily life, and cause others to view it, as a constant celebration, an absorbing ceremony, an infinitely rewarding as well as infinitely demanding work of art.

Inevitably, the events of the outside world are apt to impinge more perceptibly on Pauline de Rothschild's private life in the rue Méchain than at Mouton. Paris, of all cities, will not let itself be ignored, its air hums with irresistible polemics; and the Baroness is a fearless protagonist, authentically prone to sympathize with extreme current trends and to react immediately and impulsively to every successive colour combination in the kaleidoscope of the contemporary scene. But in her own apartment, as in the château among her husband's vineyards, she invariably strikes a friend as being in her natural element and at her best.

Intellectually both searching and stimulating, formidable as well as generous in discussion, the Baroness is a twentieth-century Parisian whose sharpness of mind never prevents her from following the dictates of her heart—as acutely aware of, and as utterly undeterred by, the consequences as some gifted Frenchwoman of two centuries ago, setting out to visit Voltaire or dine with Diderot on a pleasant pre-Revolutionary summer day.

Summer and you

(Continued from page 105)

bulk. Summer imposes extra tasks on skin and body of active people. And, against undesirable sun and heat exposure, the best possible state of nutrition strengthens resistance to damage, quickens repairs. The more blistering the day, the more protein intake required to compensate for nitrogen losses in perspiration.

Yes, you do: spend more time with fragrance. Dash some perfume oil into your stocking-, brush-, and comb-bath water. . . . Aerosol eau de parfum into the jet of the air-conditioner's cool. . . . Tuck a cotton pad saturated with perfume into your brassière at cleavage point—and leave it there all day.

Yes, you do: call on the cool colours, the cool-of-aura colours. Black loafers, for instance, are known to look steamier on men than brown. As do white and pastel shirts, solid-colour ties. Veer towards shirts intense of hue, and ties diverse of pattern. Message in this for women?

Give your eyes a wintery snap. Shades of green and blue, smudged together, look like a soft tide, coming in. Ultima II Opal Transparent Eye Shadow Tint is something we think of here, its frosty chill slivered by blue eyeliner in the crease.

No, you don't: get a sunburn through the windshield of your car, or the glass that encloses your sun terrace. Ordinary window glass admits the infrared rays (the warming ones), filters out the ultraviolet (the burning, tanning doers). You have, you say, a real rare burn on the right arm, accomplished in a car? That means your arm was dangling happily from the right window. If your scorched arm is the left one, you were in the driver's seat. . . . An invention like Un-Burn creams, lotions, or aerosols on to abolish the aberration. Softens the hurt; deparches the skin; skirmishes with infection. Could Un-Burn make Sunburn a Fun-burn?

Picture yourself cool, say the psychologically-oriented doctors. "Turn off. Visualize yourself behaving serenely. . . . Get beautifully prepared in the morning. Then bash on."

Yes, you do: keep a packet of facial shine eradicators in your handbag. They're those specially processed paper wafers that you apply to nose, forehead, and chin—wherever you sense that glow has established itself distractingly. Fresh-Ups by Andrea is one version. Clinique encloses them in a Keep Clean compact. They not only de-gleam your face, but disincline your pores to the lodgement of soil.

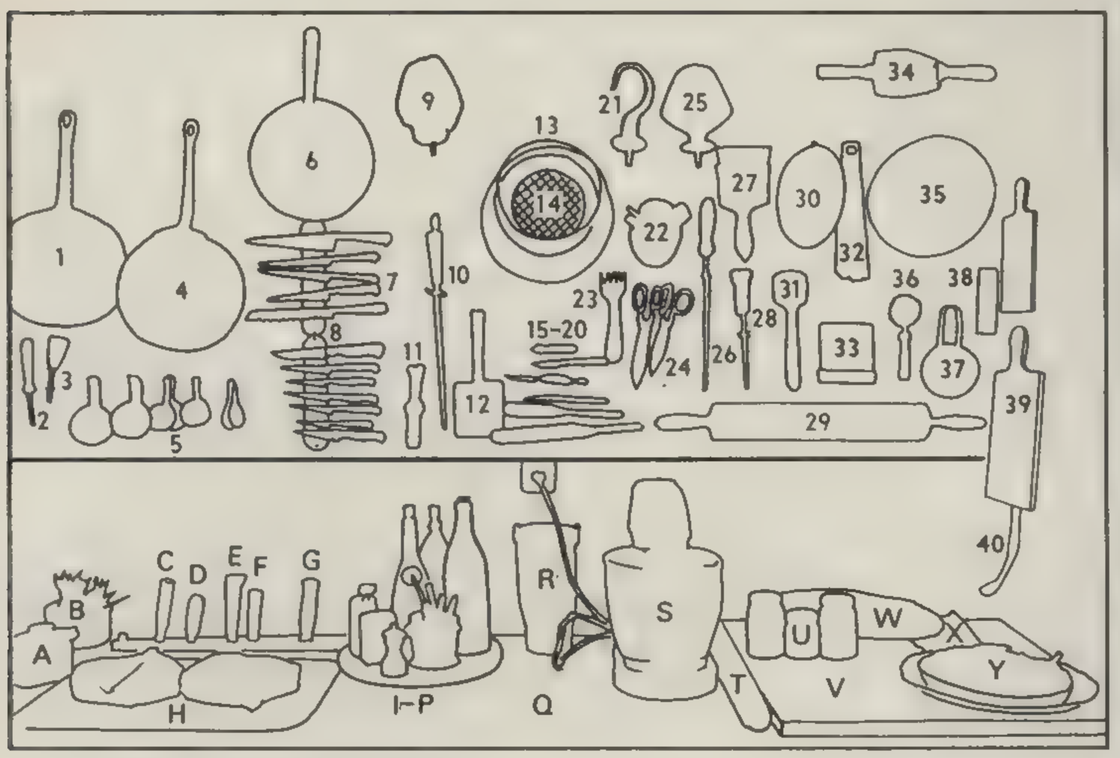
No, you don't: want your bath cold, nor do you draw it unduly hot. Tepid is what's called for by your T.H.I. (temperature-humidity index). Cold or torrid rattles your thermostat into overstimulated reaction. But you *might* step into the tub with makeup on, a habit of one swinger who claims the humidity sets her makeup, gives it a natural dewy finish.

Hands are where the age shows through first. Those little brown spots on the back tick off the years. So anything that can protect your hands should be kept quite handy. For instance, Imperial Formula's Hand Treatment Stick, a swivel job that goes with you in a cleanly little white plastic case.

According to the makers of "6-12" Insect Repellent, you're a tasty morsel for mosquitoes if your complexion is dark and ruddy, your emotions are tempestuous, your age is under 45, and your skin is warmer than cool. Among the many ways Union Carbide puts out their "6-12" bug dispatchers are impregnated towelettes, and an insect repellent push-up stick, either one of which would seem good to have along if you're taking any side roads—fair and cold and insensate as you may be. . . .

JULIA CHILD

Her batterie de cuisine
Her secret recipe



Julia Child's instrument panel

1. French heavy aluminum saucepan
2. French can opener, "a universal tool for me"
3. U.S. meat thermometer
4. French heavy aluminum sautoir
5. U.S. measurers
6. U.S. omelette pan
7. a dozen carbon-steel knives
8. U.S. hanging magnetic knife grips
9. beater for electric mixer
10. knife sharpener
11. olive pitter
12. "Batte" cleaver
13. quiche rings
14. small roasting racks
15. beer-can opener
16. apple corer
17. vegetable peeler
18. grapefruit knife
19. spatula
20. spatula
21. dough hook (mixer)
22. pastry cutters
23. ice pick
24. scissors
25. flat beater (mixer)
26. larding instrument
27. pastry brush
28. ice pick
29. U.S. pastry pin
30. pâté moulds
31. pestle
32. U.S. frying thermometer
33. pastry scraper
34. croissant cutter
35. vol-au-vent cutters
36. pastry wheel
37. sifter
38. room thermometer
39. cutting board
40. razor strop

On work top beneath wallboard

a. butter
b. herbs
c. Japanese knife
d. Chinese cleaver
e. French large serrated knife
f. ham slicer
g. French cleaver
h. cakes to be decorated
i. salt
j. mustard (Colman's)
k. pepper mill
l. jar for pencils and small objects
m. vermouth
n. oil (olive of Provence)
o. vinegar (red wine)
p. U.S. lazy susan
q. wooden work top
r. blender
s. English electric mixer (bought in France)
t. French pastry pin
u. Greek and Spanish olives
v. pastry marble
w. French bread
x. typewritten pages (Julia's notes on recipes for book)
y. apple tart Normande

Pain de poisson Cardinal

This is a mousse of sole moulded around fillets of sole and lobster, and baked in a loaf pan. It is then unmoulded and masked with a lobster-coloured white-wine sauce, and decorated with lobster shells. To make it you will need cooked lobsters, white-wine fish stock for both the mousse and the sauce, a panade (thick white sauce for mousse), ground raw sole, and whole fillets of sole also for the mousse.

Finally, you will have lobster butter made from the lobster legs to give added flavour and a rosy blush to the sauce.

(Continued on page 162)

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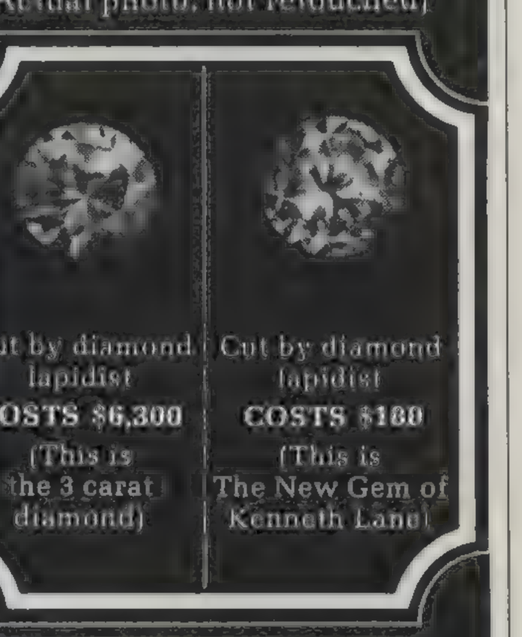
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Stretch fabrics for cute Top, Tent or polyester fiberfill secret
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Address

City

State Zip

Julia Child

(Continued from page 161)

Note that mousse may be moulded and refrigerated, and sauce-base finished several hours or the day before. The recipe for a 2-quart loaf pan serving 6 to 8, calls for seven steps.

To cook the lobsters

1 cup sliced onions
½ cup each: sliced carrots and celery
2 cups dry white French vermouth
2 cups water
1½ teaspoons salt
8 parsley sprigs
1 imported bay leaf
¼ teaspoon thyme
2 live 1½-lb. lobsters

In an enamelled or stainless pan large enough to hold the lobsters, simmer the vegetables in the wine, water, and seasonings for 20 minutes. Then add the lobsters, raise heat to high, cover pan closely (put a weight on cover to hold in steam), and when liquid comes again to the boil, steam 15 to 18 minutes.

Remove lobsters and let cool; reserve liquid. Twist off tails; remove claws, legs, and chest sections, leaving chest shells and feelers intact for decorations. Reserve legs for lobster butter. Discard sand sacs in heads; remove meat from claws, claw joints, tails, and chests. Chop shells and return to pan.

The white-wine fish stock

3 to 4 cups raw trimmings from fresh sole (bones, heads, skin), or 1 lb. sole, haddock, or halibut
Necessary water to cover

Add fish trimmings or fish to pan to join the lobster-cooking ingredients and shells; pour on enough water to cover ingredients. Simmer partially covered for 30 minutes; strain, and boil down rapidly to 1½ cups. Remove ½ cup, reserve for panade; boil down the remainder to ½ cup and reserve for sauce.

The lobster butter

1 stick (4 oz.) butter
Lobster legs

While stock is simmering, melt butter until bubbling hot, then purée butter and lobster legs in an electric blender. Rub through a fine-meshed sieve into a bowl and reserve for final sauce. Add shell residue to simmering fish stock, rinsing sieve in stock also.

The panade

The reserved ½ cup fish stock
½ cup water
½ stick (2 oz.) butter
1 teaspoon salt
¾ cup flour
2 eggs (U. S. graded "large")
¼ cup egg whites (2 whites)

Bring fish stock, water, butter, and salt to the boil in a heavy-bottomed 2-quart saucepan. As soon as butter melts, remove pan from heat and pour in all the flour at once. Beat vigorously with a wooden spoon to blend, then beat over moderately high heat until mixture films bottom of pan. Again remove from heat. Make a well in the centre with a wooden spoon, break an egg into the well, and vigorously blend with wooden spoon. Repeat with second egg, then with the egg whites. Spread out on dish, cover with waxed paper, and chill.

The fish mousse

¾ lb. (1½ cups) finely ground fillets of sole
Salt, white pepper, and nutmeg
⅔ cup chilled heavy cream

Vigorously beat the ground fish into the chilled panade (a heavy-duty mixer is fine for this). Season with salt, white pepper, nutmeg. Beat for several minutes until mixture is very thick and cohesive. Then by 2-spoonful bits beat in cream, beating for a minute between additions so that mousse remains thick.

Forming the pain de poisson

A 2-quart loaf pan lined with buttered waxed paper
1 lb. sole fillets
Salt, white pepper, and a few drops of lemon juice
Optional: A 1-oz. truffle, chopped; or ½ cup diced mushrooms sautéed in butter and shallots

Season sole fillets with salt, pepper, and lemon juice. Discard intestinal veins and cut the lobster tail-meat into thin slices and dice rest of meat. Season lightly with salt, pepper, and lemon juice. Spread ⅓ of the mousse around the inside of the pan. Arrange layers of sole and lobster, sprinkling with optional truffle or mushrooms, and layers of mousse in the pan, ending with a layer of fish mousse. Pan should be almost filled; if you have too much, save for a soup. Cover with buttered waxed paper and foil. *Note:* Dish may be prepared in advance and refrigerated at this point.

The sauce base

4 tablespoons butter
5 tablespoons flour
1¼ cups hot milk
The second ½ cup of reserved fish stock
½ to ¾ cup heavy cream
Salt, white pepper, lemon juice

Cook butter and flour slowly, stirring, in a heavy-bottomed stainless or enamelled saucepan for 2 to 3 minutes without browning. Remove from heat and beat in hot milk, then fish stock, using a wire whisk. Boil slowly, stirring, for 2 minutes, then reduce to the simmer and beat in ⅓ to ½ cup cream by spoonfuls to thin out the sauce; it should coat a spoon quite heavily, and will be thinned out more later on. Clean off sides of pan with a rubber spatula and float 2 spoonfuls of cream on top of sauce to prevent a skin from forming. Refrigerate when cool, if done in advance.

Baking and serving

(About 1 hour)

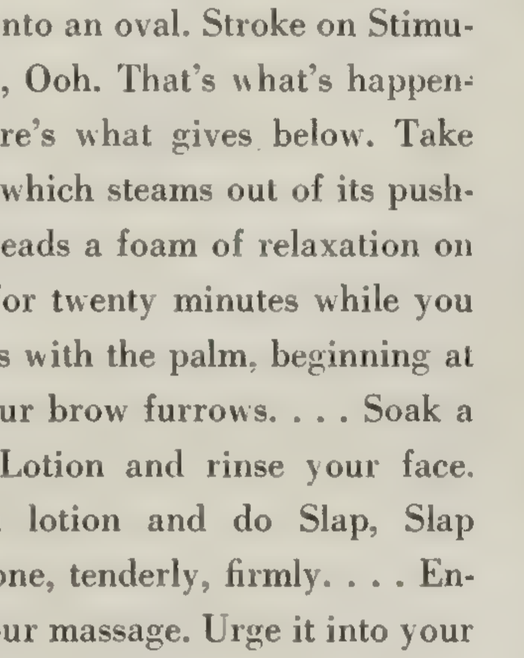
Preheat oven to 350 degrees. Place pan containing mousse in a larger pan and pour in enough boiling water to come half-way up outside of mousse. Bake in middle level of oven for 45 minutes to an hour, until mousse rises about ¼ inch above top of its pan. Remove from oven and let cool 10 minutes (or you may keep it warm for 30 minutes in a 120-degree oven).

When you are ready to serve, hold a cover over the mousse and drain cooking juices into sauce. Unmould mousse on a hot platter and remove waxed paper. Heat sauce to the simmer, beating with wire whisk; it should be only thick enough so that it will coat mousse nicely. Stir in more cream if necessary, taste again for seasoning, and remove from heat. By spoonfuls, beat in the lobster butter and spoon the sauce over the mousse. Arrange reserved lobster shells at either end, and serve immediately.

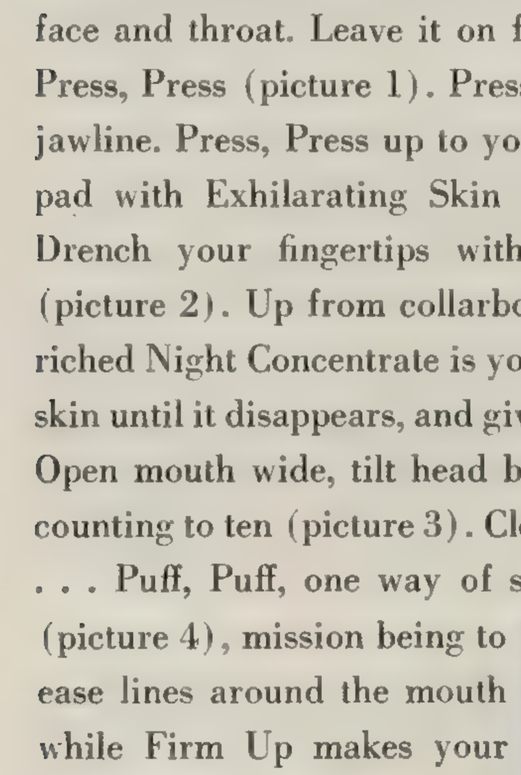
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Press, Press... Slap, Slap... Ooh, Ooh: Exercising your facial rites

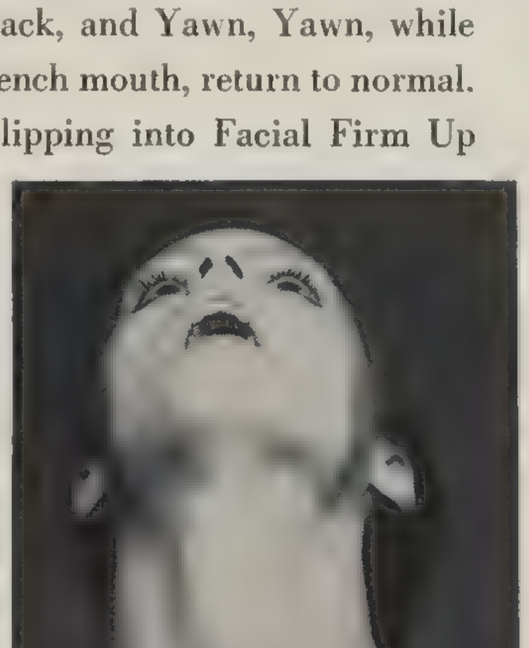
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3



1



4



2

PENATI

More Ready Beauty, page 165

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BURDINE'S, Miami
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Barbizon

The sun and you

(Continued from page 114)

skin surface. The lips have lost their colour and gloss . . . won't stay moist . . . have an uneven and warty surface. . . . Aged skin —much ahead of its time. Side by side, these sixty-year-old twins make a vivid picture. The brother who protected himself . . . you could easily estimate his age at five or more years less.

How does one insure skin from further accelerated skin ageing? The routine must become part of your life. You must think about it and practise it, not for a month, a season, or a year, but forever. The more fair your skin, the less its natural tendency to adequately tan on exposure to sunlight—then the greater must be your care and concern in protecting it. The parts of your body that demand the most attention are the hands, forearms, forehead, face, nose, ears, and back of neck. . . . Their total lifetime exposure is manyfold greater than those portions of your body selectively uncovered in the summer.

Do not immediately expose your unprotected and tan-free skin to the direct rays of the sun. Sun-tanned skin does have some natural protection but you must acquire it gradually and carefully. The best protection is clothing.

What about sun-protective lotions, creams, and gels? Read labels carefully and make your selection with the following considerations in mind: most preparations essentially screen out that portion of the sun's rays that cause the redness. They do permit the skin to tan. . . . Much radiation does reach the skin anyway, but a measure of protection takes place. A very few sunscreening products are more efficient and actually act as a total screen. This means they do not permit the skin to tan at all.

Some sun products, if you will read the label carefully, make no claim for protecting or shielding the skin from *any* of the sun's rays. They are merely lubricants or moisturizers to help keep skin soft and supple.

Some rules? Apply the product you select liberally and often to all exposed skin.

Evaluate the sun severity of the day as well as your personal habits. Increase the use of your sun-protective product accordingly, or reduce the extent of your exposure to the sun.

Your initial exposure to sunlight should be in cautious and measured amounts. Five sessions of ten minutes each, equally spaced over a ten-hour day, are more skin sparing than one thirty-minute exposure.

How much tan is safe? Although the ideal program is one in which your skin does not become tan at all, I am too realistic to expect this restraint from any but the most exceptional individual. There are a few who, for serious medical reasons, must avoid sunlight at all cost. Several uncommon skin and internal diseases become aggravated under sun exposure. In other instances patients may be taking internal medications regularly which render the skin particularly sensitive to sunlight (*photosensitivity*).

Once your usual pale skin tone has changed to a mild tan, you have acquired a small amount of natural protection. It takes very little further exposure to maintain it. . . . It is a false sense of security to believe that because your skin will not redden on further repeated sun exposure, that it is now safe—to become as deeply tanned as possible. Sunbathing which produces or maintains *pronounced* tans will just as surely promote all the skin ageing problems you do not want to have in the future.

As much as possible seek the shade or shelter of canopy, umbrella, or brimmed hat. Your dependence upon sun products is especially important at the seashore or on board a boat, for sand and water actually reflect sunlight upward to strike your face. . . . *Sunbathing sessions are skin-ageing sessions.*

What about the "artificial" tans? So-called "artificial" sun-tanning products contain dihydroxyacetone, a clear chemical which, when applied to the skin over a period of hours, actually combines with the keratin layer of the skin to impart a yellow-tan colour. It must wear off with the normal shedding of the upper skin cells over a period of days.

The new skin *bronzers* impart temporary colour only; produce an even, natural-looking tan that lasts several hours and can be easily washed off. This is a good way to sport a tan that has caused no sun damage.

Freckles? Occasionally, in fair and red-headed persons, pigment is not uniformly deposited in the cells of the epidermis. It appears in clusters of cells only so that the effect is one of islands of pigmentation, or freckles. With adequate sun exposure, stimulation of the pigment-producing cells occurs to accentuate the freckling. Actually, the freckling is always present. It is just less noticeable when the contrast between the darker and lighter areas of the skin is light. As the pigment accumulates following sun exposure, the colour contrast increases. It seems as if freckles are forming—when it is just that they are easier to see.

The Pill and pregnancy and the sun? Pigment production can be influenced by hormones. During pregnancy, when hormonal balance undergoes great change, many pigmentary alterations occur in the skin. . . . Even winter sunlight can cause non-uniform pigmentation to exposed skin surfaces—particularly the cheeks and forehead. This is called *chloasma*, or "the mask of pregnancy." After the birth of the child, this discolouration tends to disappear in most women.

Birth control pills, to some degree, imitate the hormonal balance that occurs in pregnancy. Some few women who have been taking "the Pill" for long periods of time may notice facial pigmentation similar to "the mask of pregnancy."

So: what's left that's good about ultraviolet? Ultraviolet light can be beneficial. It actually produces vitamin D in the skin, which is so essential to proper bone growth in the child. Ultraviolet light is known to improve certain skin diseases such as acne and psoriasis. If you know anyone who suffers with arthritis, you are familiar with their indebtedness to sunlight. In all likelihood the warmth (infrared) and the general feeling of well-being which the presence of sunlight creates is responsible for this reputation.

VOGUE'S READY BEAUTY

Line drawing

Our idea of a gentlemen's agreement is that they know we use all that marvellous stuff, but they go on telling us what beautiful eyes we have. Our end of the deal is to keep the illusion exquisitely and tactfully *intacta*. Over at Elizabeth Arden, where subterfuge rates as a fine art, is the newsiest eye-shaper for miles around. It's called the Eyewriter, and it would seem to be the first liner that incorporates its own perpetually loaded brush. Everything—colour, fluid, and brush—fits together into a slender golden wand that tucks into a change purse and can be flashed out, at the drop of an eyelash, for retouch jobs. The liquid liner flows, in controlled amounts, from its safely sealed cartridge, onto the neat little brush. A friend of ours who rubs her eyes with reckless abandon now carries an Eyewriter in every handbag she owns.

All the comforts of foam

For those of us who blanch at the thought of anything more perilous than wading (exhilarating, but seasonal), the ideal hobby is home bathing. It's accessible, it's relaxing, and it's packed with delights, one of which has just been gleefully decanted by our chums at House of 4711. It is called Cream Foam Bath, and it is a marvellous concoction, equally companionable in tub or shower. It pours out a gorgeously concentrated foam that cleanses you from shoulders to soles, and, on top of all that, leaves you sumptuously sniffable. Cream Foam Bath may be enjoyed in classic, zingy Eau de Cologne; Tosca, a bold and brilliant scent; and Fougère, intensely fragrant with the green, green depths of fern.

Spray as you go

How sharper than the serpent's tooth is that confrontation with the mirror after a flushed and radiant return from the dance floor. The spirit is radiant, but the face is all too flushed, and one's makeup has dissolved with the grace and allure of a mud pie. There are, all around one, exquisite creatures—plainly models—who have also been frugging with a hard, gem-like flame, but with no apparent inroads on the face job. The saving difference could be Andrea's inspired Make-Up Finish. Sprayed on before you go out, it fixes makeup invisibly, invincibly. Hold the aerosol container 6″ away, swoosh once—and you're set for a long, long evening. . . . Andrea, also beloved by girls who wear lashes not their own, has a new form of flattery in Flutters. These zigzag-feathered, tied-in-clusters lashes go on not by the clump but in a single, scrumptious strip to give the eye a look of dewy, devastating innocence. There are various lengths and densities, all made of silky, natural hair. (More Ready Beauty, page 166)

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VOGUE'S READY BEAUTY

Solar system

It's mixed-blessing time again, and we were having our annual angst about whether to enjoy tennis and sailing and pay the ruinous price (one can *not* sail in a big, floppy hat), or whether to crouch under an umbrella and save our hide. Happily, Revlon has crashed through in the nick of time with the Ultima II Skin Care Sun Tanning Plan, which promises a blissfully careless summer. Their sunning system consists of two brilliantly coordinated preparations, devised to permit a ravishing tan with no painful preliminaries. The first step is called Sun Filter Tanning Creme, a greaseless protection meant to filter out the cruel, burning rays when you are first in the sun. (We are told that sensitive flowers would do well to use it all summer.) Part two is Deep Deep Tanning Gel, in which the filter is less vigilant and encourages a toothsome tan. The gel is amber-clear, agreeable to use, and it leaves one's skin delicately glossy and reassuringly supple.

Brought to you in living colour

Womankind being the broken reed it is, a daily dose of self-approval is necessary for successful survival, and it seems sadly impossible to work up a rosy, wholesome, narcissistic glow if one's hair is at odds with the rest of one. Happily, we broken reeds have Breck to prop us and pretty us with Breck Hair Color, a superlative new group of shampoo-in lasting colours designed to put lovely shining hair on even the most recalcitrant head. In addition to twelve alluring colours (from diminuendo blond to natural black), twenty-five per cent of each formula consists of matchless Breck conditioners, which promises that Breck Hair Color gives your hair a treatment while it's turning dun into ravishing chestnut, or covering up that tedious grey. The action is incredibly quick, un-messy, and drip-less.

Oriental pearls

One of the more inscrutable aspects of the mysterious Far East has always been how the women manage to have complexions like opalescent silk. It is gratifying to report that geography isn't everything. The contemporary Japanese blossom depends, even as you and I, on the tender loving support of first-rate skin preparations, and the Shiseido Cosmetics company, which operates with global grandeur, never stops inventing newer and more petal-producing balms and lotions. Just out: Shiseido Moisture Oil, rich with the treasure from olive and laurel trees—a natural for massage, and an overnight delight. Shiseido Delicate Lotion is a slippery peach liquid with a loving message for sensitive, irritable, weather-whipped skins, and a talc-like after-smoothness. Shiseido Lotion Viridescent, a gentle tingler, seeks to stave off freckles, blotches, and inelegant pores.

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Exercise break

(Continued from page 109)

other physical condition; and to start slowly—if the "huffy and puffy" stage is reached after ten jumps, stop after ten. Before long, you can build to fifty jumps, then a hundred, before h. and p. sets in.

Rope-jumping exercises the entire body; improves breathing; eases tension. It's fantastic for slimming legs and thighs, upper back and upper arms. And what it does for posture—well, "just try skipping rope with *poor* posture," said Mrs. Szekely, who has jump ropes all over her house, and carries one in her makeup case when she travels. . . . The greatest thing of all about it is that—unlike most flawlessly scientific exercise routines—it's fun. "Jumping is a natural, undisciplined exertion," said Mrs. Szekely. "It appeals to the child in us, and enables us to use that child as an ally. . . . Jumping in bare feet seems to help." And there's no law against saying, "One, two, button my shoe," or "One, two, three, O'Leary," if you feel like it. Go right ahead. . . .

Now, about the rope. It's best to get it at a sporting goods store, rather than a five-and-ten; the rope should have swivel handles, and some weight and swish to it. It should also be long enough for your height. Price, probably under $5.

When to jump? A good time, especially for weight watchers, is ten minutes before mealtimes; exercising briskly before meals makes it easier to manage with less food, as you're more relaxed and therefore eat more slowly. The two other exercise breaks can be taken in mid-morning and mid-afternoon. Any time that's convenient for you is fine—what's important is getting in the five ten-minute exercise breaks every day, the minimum daily requirement for glowing health and good looks.

How to jump? Slowly and easily at first, as we've said before—then, working up to faster speeds, more jumps per minute. Guests at The Golden Door are encouraged to take their pulse after their first ten-minute bout of rope-jumping, then to take it again five days later, after a workout of the same duration. They're amazed to discover how quickly the body accustoms itself to a stepping-up in the amount of exercise. . . .

To add a bit of variety, you can jump to music, on the radio or record player; you can also vary the jumping itself, in endless different ways. . . . Jump first on one foot, then on the other; jump three times on the left foot, three on the right; cross the feet on every other jump. Jump with feet apart, feet together. Jump twenty times at a comfortable pace, then jump ten "hot pepper," very fast. Hold the rope doubled in one hand and swing it around on the floor, jumping sideways over it.

For more ideas, watch any group of children jumping rope.



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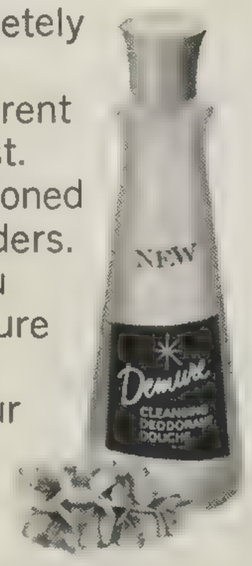
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Manly face-lifting

(Continued from page 117)

combing styles, and expense. Several years may pass between the first session and the last, when the faithful old rug finally may be scrapped. (Frank Sinatra began two months after Mia, and the job is far from complete.)

The old-fashioned face-lift, with ancillary corrections, is the standard remedy for male frown lines, crow's-feet wrinkles, bulldog jowls, hound-dog eyelids, and turkey-gobbler neck.

Since a man can not hide a forehead incision, the cutting must proceed along natural folds —mostly behind and around the ears. Because of his tougher, more resilient skin, though, in some respects he's a better prospect for a lift than his wife. Many doctors maintain their male patients seem to get more satisfaction from a face-lift than female patients. If you're in the public eye, figure having a repeat every five years or so.

While a man more readily talks about the business pressures that decide him on a lift, the sexual motivation can never be discounted. Subterfuge is quite common. A philanderer bent on a prettier nose may complain about "not being able to breathe" through the old one. One plastic surgeon listened sympathetically to a face-lift applicant who spoke of pleasing his wife, then found that his patient's first bedside visitor was "a young chippy." "Oh, the son-of-a-bitch," moaned the surgeon.

A Wall Street financier vanished from sight during his recuperative month following a face-lift. It turned out he'd been living in a seedy flophouse on the other side of the tracks, masking his identity with a false beard and dark glasses.

There seems to be no particular pattern to the types of men undergoing corrective surgery, except perhaps that they are less sure of themselves than other men and often more neurotic. While the psychotic patient is automatically rejected, many plastic surgeons feel that a few hours with a knife may actually help dispel neuroses that years of psychotherapy have failed to rectify.

"Twenty-five years ago," says Michael M. Gurdin, a Beverly Hills plastic surgeon, "I knew a man coming into my office was either an ageing actor or a homosexual. Today it's the professional man, the salesman, or the business executive."

A pattern, however, may be found within each surgeon's constituency. A skillful lifting of a trial lawyer's face, for instance, may through word-of-mouth, attract dozens of barristers to the surgeon. Dr. Milton T. Edgerton, Professor of Plastic Surgery at Johns Hopkins, finds himself treating a preponderant number of engineers who, he explains, are under incredible pressures to "make it" by their thirties, or else. . . .

Although doctors prefer to operate on the nose while the patient is young (the aesthetic nose has become a violently competitive commodity in megalopolitan suburban schools), many men have perfectly adequate noses until their sixties or seventies, when they begin to droop.

Rhinoplasty, by the way, is often regarded as the touchstone of surgical competency among surgeons. Good noses, as any boulevardier knows are not that easily come by.

Dermabrasion—skin planing—is done on men, but usually only to eliminate the shallower acne pits. A series of sessions is almost *de rigueur*. Its effects on pigmentation, pouches, and wrinkling is virtually nil.

The sole rejuvenation technique from which men are generally enjoined is chemical exfoliation, or the deep face-peel. I've seen excellent results, however, on a dancer and a hair stylist, and I suppose the prohibition owes to the difficulty of concealing the pigmentation differential that often results. Women, of course, can apply makeup.

How do you pick a good plastic surgeon? A lot of luck enters into it. When doctors are asked whom *they* would allow to retouch their features, they usually give the name of an associ-

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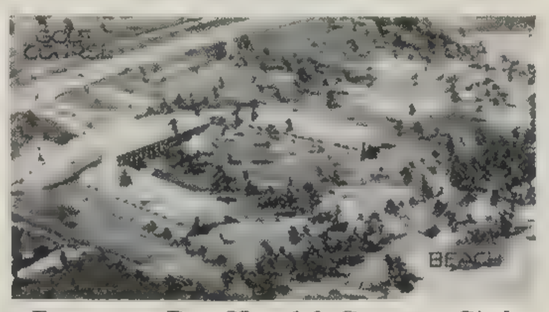
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ate or a surgeon whose techniques resemble their own. Studies show that doctors are sometimes as liable to bias in their choices as any layman.

Since rapport is vital, a candidate would do well to obey his instincts after checking out medical society, hospital, and specialty affiliations. If you can see his before-afters, fine, but remember that photographs may fib.

Avoid like the plague the character who asks you to choose one of the three noses he does, the quavering hand, the fifteen-minute quickie specialist who produces a cartoon instead of a portrait, and the publicity hound.

Some doctors do reduce their "normal" fees, no matter what they say to the contrary—so leave Bentley, mistress, diamond studs, and spats at home when you apply. An overly persuasive poverty plea, however, automatically ends the interview. An outrageous fee may be his way of telling you he doesn't think you'll get along together.

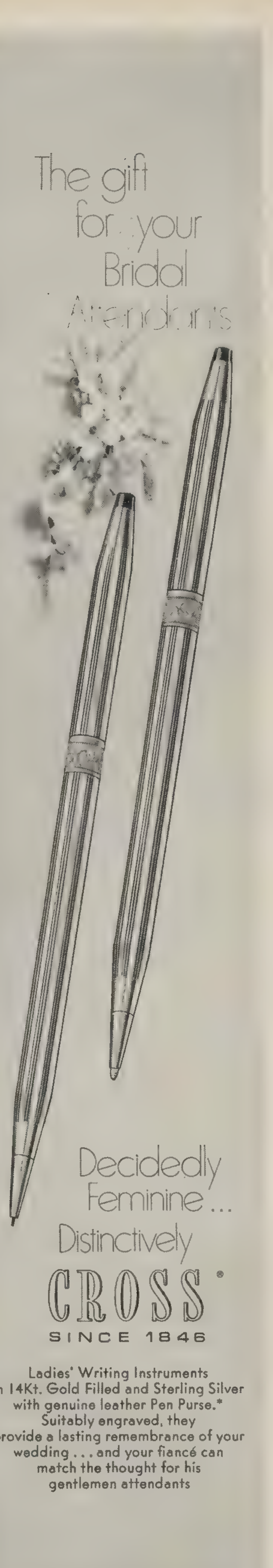
Fees may run a mite higher for men, the stoutest of all being demanded in Los Angeles suburbs (L.A. itself isn't so bad) and in New York City. Provincial (i.e., anywhere else) plastic surgeons, often just as qualified, sometimes get considerably less.

The "blues" and major medical rarely reimburse cosmetic surgery. In addition to hospital fees, expect to pay approximately the following surgeon's fees:

Face-lift	$750-$2,000
Eyelid-lift	$500-$1,000
Rhinoplasty	$500-$1,000
Dermabrasion	$500-$1,000
Hair plug grafts	$5-$25 per plug (up to 1,000 plugs may be needed to cover an advanced case of male-pattern baldness).

EDITOR'S NOTE: *Patrick McGrady—once the Moscow correspondent for* Newsweek*—is currently surfing the waves of success touched off by his smash best-seller* The Youth Doctors, *in which he details medical efforts practised all over the world to put down the essential insults of ageing.*

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Julia Child

(Continued from page 131)

twelve years," said Julia Child, "I never knew there was another country in Europe." Simone Beck said: "I was introduced to this formidable Américaine, longue, longue who loved French food. We were made for each other." With Louisette Bertholle they started a cooking school, L'École des Trois Gourmandes, in Paris, which led to the writing of their mighty best seller, called by Simca, *Maastereeng*. Now, sans Mme. Bertholle, these two exuberant mistresses of *Mastering the Art of French Cooking* are deep in Volume II. The ocean is no barrier nor is language. When Simca Beck is in Paris and Julia Child in Cambridge, they correspond feverishly in French. Julia Child, who often ends her letters with a jokey "à beingtoe," loves to pepper her fluent Pasadena-Smith College-Cordon Bleu French with a singsong Midi drawl, acquired when she and her husband, then a USIS officer, lived above the drift of brine and bouillabaisse on the Old Port of Marseilles after their official stint in Paris. Julia, a Californian, and Paul Child, a Bostonian, met during World War II when she worked for the OSS in Ceylon and China and he set up the war room there for General Wedemeyer and Lord Mountbatten. After their marriage came diplomatic posts in France, Bonn, Washington, and Oslo before Paul Child, in 1961, opted to join Julia exclusively in the Talleyrand school of "casseroles, sire, not instructions."

Now their world spins around cookery. Julia Child, goddess of the goggle box, is the winner of the American Emmy and Peabody television awards, and the French Ordre du Mérite Agricole. Paul Child, charming, discerning, an excellent linguist, is "the man who is always there: porter, dishwasher, official photographer, mushroom dicer, and onion chopper, editor, fish illustrator, manager, taster, idea man, resident poet, and husband." Unabashedly Francophile, Julia Child clings to "taking French cooking out of cuckoo land and bringing it down to where everybody is." Where is it? Chez Child. And in Provence even the boys get into the soup.

Simone Beck's husband, Jean Fischbacher, a dermatological chemist who has developed a face cream of ground oyster shells, emerges through the olive grove "to turn the salad eighty times." Laying the neck of the bottles over a banana, Paul Child uncorked the Château Lynch-Bages 1959, then cut the "thighs" of bread. "To learn to make French bread with American ingredients took seven months and two hundred and eighty-four pounds of flour. We even researched the mediäeval method of dampening a bundle of straw and throwing it into the oven to keep the air moist. We used wet whisk brooms in our American electric oven . . . but it didn't work.

"Finally, after solving the chemistry of the flour—American flour is hard wheat, French flour is soft wheat—we thought this recipe was so absolutely solid that any dumbbell could do it. Then, we sent top-secret copies to trusted, extremely critical cooks for operational proof—that's the family adage. 'You haven't given the exact dimensions of the pan,' one friend wrote, and we felt like dopes."

After we changed for dinner and had drinks by the open fire in the red-tiled living room, a round table was set with Provençal pieces: Amber Biot wineglasses "bubbled like tidal pools in rocks" and glazed pottery plates, "a present from James Beard," on a beige-and-yellow homespun cloth. Bottles of Alsatian Sporen 1964, light, white, stood ready in coolers. Neither flowers nor candles flawed the drama of the food: the hot fish course, the cold duck *en gelée*, the salad, the ripe cheeses, the apple tart Normande.

"Ça se présente bien," Julia Child purred, bringing in the pale delectable fish garnished with thrusting crimson claws. "Fit for a cardinal's banquet . . . that's the name! . . . pain de poisson cardinal." We began one of the most unforgettable dinners ever cooked by Julia Child. For her secret recipe and *batterie de cuisine*, see page 161.

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